



Royal Academy of Music NEWSLETTER

Principal: Sir David Lumsden

Issue No 5

January 1993



Eva Turner in her debut as Turandot, Brescia, 27 January 1927
Photo credit: The Royal Opera House Archives

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LEGACIES AND GIFTS

Some substantial legacies have reached the Academy in recent months, for which we pay due thanks. The benefactors include the late Dame Eva Turner, whose gift of over £150,000 will permanently endow the Eva Turner Scholarships for dramatic sopranos of British nationality; the late Mr J M Hay, whose gift of £50,000 will establish The Gladys Annie Hay Memorial Scholarship (RAM) and whose collection of records and scores has already proved of great value to our Library; and the late Miss MHPryor, whose bequest of £70,000 is to endow The Hope and Joe Pryor Award for postgraduate students.

The Academy gratefully acknowledges these and other legacies we have received during 1992.

A major thank you to John Dickinson Stationers for their continuing support of envelopes for our termly mailings

THANK YOU



Lynn Harrell

Peter Shellard, the Academy's Development Director, writes about the remarkable events of this past November

Remarkable is a word which is often over-used. It is, however, the only way to describe the series of musical events which took place in the Academy during the last two weeks in November. Any arts complex in Britain, let alone any other educational institution, would have been proud to have staged so many superb and varied events in so compact a period of time.

First came Empire Brass, America's finest brass quintet, whose mixture of classical music and jazz, played with tremendous pace and polish, captivated a completely full house. A few days later, in a fund-raising recital, Robert Tear gave a majestic and moving performance of Schubert's *Winterreise*, accompanied by David Syrus. Then the Gala concert, to mark the formal reopening of the Duke's Hall, took place with Richard Hickox conducting and Lynn Harrell playing Elgar's Cello Concerto to a standing ovation. The mighty *Planets* Suite, apart from nearly taking the new roof off, concluded a stunning memorable concert (which, by the way, was repeated in the Sheldonian Theatre, Oxford, the next night, with student Amy Claricoates replacing Lynn Harrell).

Lynn Harrell's UK conducting debut, with the Philharmonia, and with prize-winning Academy students as soloists, was next in line. Again a standing ovation greeted the occasion. Two days later, Lynn Harrell, seemingly indestructible, reappeared with Chris Warren-Green and Academy students, in Mendelssohn's Octet and Schubert's *Trout* Quintet, in a concert sponsored by the University of Westminster as part of its own inauguration festivities. The String Orchestra concert, conducted by David Strange, sponsored by Woolf Seddon, was followed by the Symphony Orchestra concert, conducted by Rudolf Barshai, with the Venezuelan student Gabriela Montero playing Rachmaninov's Piano Concerto No 2.

To cap this hectic round of splendid music, the Junior Academy gave a Saturday concert, jointly with Oxfam in aid of its 50th anniversary, which featured Howard Blake's *The Snowman*, with Howard conducting, Aled Jones narrating and young Anthony Mellor singing the song *Walking In The Air*, which of course Aled himself made famous. Young Junior Academy soloist Ju-Young Lee performed Arnold's Viola Concerto with the orchestra under the baton of its conductor, Peter Stark. It was a good way to end the autumn and to begin thinking of Christmas.

As I said above, it is hard to imagine such a remarkable group of events appearing hard on each other's heels at any other conservatoire in the land, nor even at the major commercial venues. All those who organised the events, as well as those who performed in them, deserve the Academy's warmest thanks.

To All Violin Aficionados

David Rattray, the Academy's instrument custodian and author of the book on the RAM's instrument collection, *Masterpieces of Italian Violin Making 1620-1850*, currently has on display in a new cabinet in the Henry Wood Room at the front of the Academy the following instruments: Brothers Amati Violin 1629, Nicolo Amati Violin 1662, Antonio Stradivari Violin 1699.

LINKS WITH THE FAR EAST

Jasper Thorogood, who spearheads the Academy's international activities, writes with news of a continuing initiative

Four members of the Academy staff headed for the Far East towards the end of October 1992 to advance further our strong links with Korea, Japan and Taiwan. Auditions are now held on a regular basis in each of these three countries.

A number of special visits have taken place to Korea and Taiwan, including an orchestral tour, chamber groups and masterclasses, and these have helped to stimulate a very great deal of interest in the work of the Academy and the training we offer. Traditionally, students from these countries have often gone to Germany and the USA for advanced training, but increasingly they are now looking towards London and the Academy. We very much welcome the high level of interest in the Academy amongst students from the Far East, and the international profile of the Academy is now established firmly in these countries. Nearly 100 candidates presented themselves. Peter James, Jean Harvey and I were delighted with the excellent musical standards of the majority of candidates. Instrumentally this ranged from marimba to bassoon, and a number of harps, and over half of the candidates will be invited to take up a place at the Academy.

A further aspect of the visit involved the Director of Development, Peter Shellard, who had four hectic days in Tokyo in meetings with sponsors, music agents, concert hall managers and the British Embassy, to establish the outline for an orchestral visit to Japan in April 1994. The Academy plans to go from strength to strength in recruiting leading young musicians from the Far East, an area of the world where we already have many friends.

... AND WITH GREECE

The Academy has entered into a formal consultancy agreement with the Nakas Conservatory of Athens to assist them in developing their teaching methods and curricula standards. Speaking at the official launch in Athens, Patrick Maddams, the Academy's managing director, said he was delighted that Nakas had chosen the Royal Academy to help them as there were clearly many areas where the two institutions shared the same musical ideals. Nakas has 600 students and offers a wide range of courses, from Jazz to Byzantine Liturgy. David Strange has already visited and more professors are expected to give classes and lectures there in the near future.

Congratulations to...

Congratulations and Happy Birthday to **Dennis Murdoch FRAM**, former professor of piano, who is 80 years old on 9th January 1993. And to **Dr Donald Mitchell HonRAM**, a member of the Academy's Board of Governors, who has been appointed vice-president of the International Confederation of Societies of Authors and Composers. He is also president of Faber Music Limited, a trustee of the Britten-Pears Foundation and a director of the Performing Right Society, as well as a visiting professor of music in the Universities of Sussex and York.

NOTHING NEW UNDER THE SUN?

From the Academy's *House Committee of Management Book*, 1905

The Secretary reported that it had come to his notice that some of the professors had taken to staying late at the Academy for private practice and that their doing so sometimes interfered seriously with the work of the servants who had to do the whole cleaning of the place in the late evening and early morning. It was resolved that this practice cannot be permitted and that the Secretary be authorised to take such steps as may be necessary to ensure that the work of the staff is not interfered with.

It is noted in the minutes of the *House Committee of Management Book*, October 1928, that the Principal (J B McEwen) made suggestions with regard to a proposed *Vaudeville* course - shades of things to come!

English for Musicians

The International Association of Teachers of English as a Foreign Language met in October to celebrate this organisation's 25th anniversary. Participants heard an account of the work done by English teachers at the RAM to help overseas students to cope with living and studying in a language not their own. Founded by Marion Geddes, the RAM's English courses are now taught by Máirín Dormer and Janet McAlpin. News of any similar English for Musicians courses would always be welcome. Kindly write to Máirín or Janet at the Academy.

LIBRARY NEWS

Rosalind Cyphus, the assistant librarian (audio-visual) reports that the library's collection of sound recordings was greatly enhanced by the addition, early in 1992, of some 850 LPs from the bequest of James Michael Hay, a discerning collector who had had no particular association with the Academy (see page 1). In addition to the many standard works of all genres (eg complete Bach Cantatas (Leonhardt/Harnoncourt); complete Haydn Symphonies (Dorati), the collection includes a number of less well-known works. During the summer vacation each record was checked against our catalogue; duplicates were used to replace the library's own worn stock whilst the remaining records are now displayed in composer order on open shelves.

LOOKING FOR A VENUE?

The Academy is being increasingly asked to let its rooms and facilities to staff, students and the general public. A wide variety of events can be held - teaching, meetings, seminars, parties, photo-calls, concerts, recitals, auditions, summer schools etc - all events will of course be subject to the Academic programme. Discounts on the standard charge are available to staff and students, and charges are competitive with those of similar institutions. Inquiries to Peggy Van Luyn, general office manager, on 071 935 5461 extension 243.

Careers with Music

The new, updated and enlarged *Careers With Music* is now available from the ISM. It covers every area of the music business - from performing to publishing, from teaching to music therapy. Each section outlines the kind of work available, how to get started and what training is required. At the back of the booklet there is a long list of useful addresses and other publications. For a free copy ring the ISM on 071 629 4413.

European Organ Festival

David Titterington, one of the Academy's professors of organ, was artistic director of the European Organ Festival, which took place in Bolton, Lancashire from 10-17 October. The festival was one of the Foreign and Commonwealth Office's special designated cultural events as part of the celebrations to coincide with the UK's presidency of the EEC. The Principal, Sir David Lumsden, was a member of the Committee of Honour of the Festival. Events included recitals, lectures, masterclass, chamber concerts, with cabaret acts, jazz events, and even a steam organ rally!



(Photo: Don Tonge)

David Titterington Flies the Flag!

Without whom...

At the formal reopening, the Duke's Hall was packed with enthusiasts and supporters, including guests from the 3i Group, the Sinfonia's sponsors. Also in the audience were a number of benefactors and donors whose gifts during the 1986-9 Appeal had helped towards the costs of renovation of the Hall. A most welcome announcement took place just before the concert, to the effect that The Foundation for Sport and the Arts had agreed to make a £120,000 grant towards the capital costs involved in the redecoration of the Duke's Hall. This was the icing on the cake, as it were, and anyone who goes into the Hall will now see an auditorium which has been superbly modernised without losing its original Edwardian charm and intimacy. The Academy issues its warmest thanks to The Foundation for Sport and the Arts, the Broadwood Trust and all the other benefactors whose contributions made possible the renovation of the Duke's Hall, and to Lynn Harrell for giving his services on this very special occasion.

THE EARLY MUSIC CENTRE



No fee, no hiring charge, no admission charge (Wednesday and Sunday afternoons), a wonderful acoustic - The Wenlock Barn at Sutton House in Hackney is the new home of the Early Music Centre

Could you imagine early Tudor panelling, a Jacobean painted staircase and a beautifully converted Edwardian hall in the same building in the heart of Hackney? Probably not, and yet this does exist in the shape of a manor house built in 1525 and currently the object of an ambitious restoration project by the National Trust. Sutton House is not only special for its architecture and long history, but also for the programme of activities which is being set up there. In addition to the National Trust itself, which puts on exhibitions, visits and educational events, the Young National Trust Theatre and the Early Music Centre moved into the house at the end of last summer, and have started to make use of the Wenlock Barn - a delightful hall added to the house at the end of the 19th century - and of several historic rooms to present performances and educational events. Concerts of classical music are also organised by the Sutton House Music Society, which runs an annual series of eight events. The Wenlock Barn seats approximately 150, and benefits from excellent acoustics. Next to it, the restaurant and bar offer catering facilities in friendly and pleasant surroundings. Musicians can give a free recital on opening days, Wednesday and Sundays (no fee, no hiring charge, no admission charge) or an evening recital with standard hiring and box office arrangements. The Early Music Centre will be delighted to provide further information, and can be contacted on 081 533 2921 (Frederik Martin, Administrator, Early Music Network and News).

Sir David Lumsden A 65th Birthday Tribute

The 1993 Viola Festival (artistic director John White), will take place at the St John's Arts and Recreation Centre, Market Street, Harlow, Essex, from 19-21 February 1993 inclusive. The Festival is in aid of the Lionel Tertis International Viola Competition and will be a 65th Birthday Tribute to the Academy's Principal, Sir David Lumsden. The programme will open with three great viola sonatas (Hindemith Op 11 No 4, performed by Kenta Matsumi), Brahms Op 120 No 2 (performed by Duncan Ferguson and music by Shostakovich (Par-Ola Lindberg).

A programme featuring music for viola and guitar will include new music by Susi Laurie, Graham Whetham, Stephen Dodgson and music by Telemann, Marais and Paganini. Tully Potter will give a talk about William Primrose, followed by some of Primrose's transcriptions and arrangements. The Saturday evening recital includes Brahms Op 120 No 1 and Bloch's Suite (1919) with Esther Geldard (viola) and Zoe Solomon (piano).

There will also be a programme of 20th century viola music which will include the first performance of Arthur Butterworth's *Sonata*, the first UK performance of John Kinsella's *Dialogue*, and works by Howard Blake, Malcolm Williamson and Roger Steptoe. The Sunday morning concert which is entitled *The Bach Family and the Viola*, will include Brandenburg concertos no 6 and 7 with Helen Rogers, harpsichord and music by C P E and J C Bach. Also featured is a programme of music for viola by women composers associated with the RAM - Rebecca Clarke, Minna Keal, Priaulx Rainier, Susi Laurie (1st performance), Ruth Byrchmore and Melanie Daiken (1st performance).

The grand finale will include viola ensemble music and a performance of Brahms's Piano Quartet in G minor. Further details from John White Tel 0279 422567.

Included in the last issue of the Newsletter was a request for memorabilia on Lionel Tertis, for the Tertis Archive. John White is also preparing a book about his former teacher Watson Forbes - anyone with any information, photographs, concert programmes etc please contact John at the above telephone number.

Finally, apologies to Geoffrey Winters for the captioning of the photograph taken at last year's Festival and printed in the last Newsletter. This should have read *John White, artistic director of the Viola Festival (second from right) with four Academy composers - Geoffrey Winters, Nigel Clarke, Paul Patterson and Roger Steptoe.*



Tournedos Rossini

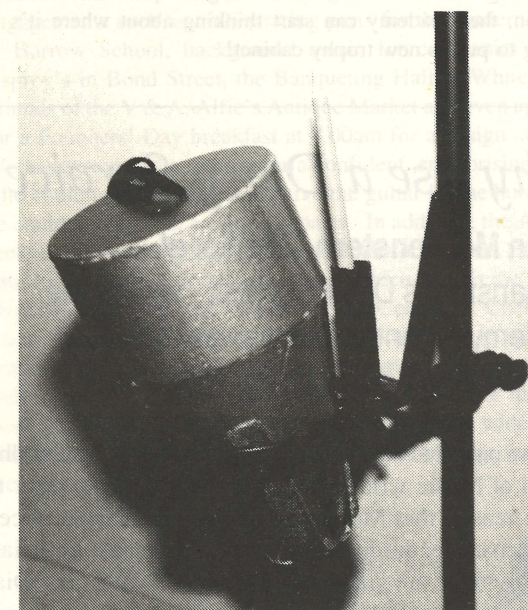
At the age of 37, Rossini stopped composing operas and turned to his other speciality, gastronomy. It is said that he once left a shop angrily when a grocer tried to sell him Genoa macaroni as Naples macaroni. He enjoyed small convivial gatherings and entertained many composers including Weber, Mendelssohn, Wagner and Verdi. Philips Classics have now released a 68 minute sampler CD of musical highlights from the Rossini repertoire performed by a host of international stars, packaged with a cookbook containing 26 recipes from Rossini's own notebooks. Telephone Paula Morris at Philips Classics for further information.

New on the Market Brass Players Take Note

Are you forever dropping your mutes, or knocking them over at the wrong time? This innovative new mute-holder, which can also be custom-built, has been invented by Jacqueline O'Dell, a horn-player at the Academy.

The mute-holder clips onto your chair or music stand. It is light but strong, and is covered in a rubber coating so as to prevent noise. There is a pencil holder and a small easy-to-use and well-balanced clamp. It can be dismantled at the flick of a wrist for compact storage.

Orders please to Jacqueline c/o 4 Mellanear Close, Hayle, Cornwall, TR27 4QU. Price £20.00 plus postage (£1.80 UK). Or telephone her in London on 081 451 3228



Thank you to the Countess of Munster Trust

Young former and current students who have recently been helped by the Countess of Munster Trust awards include Harriet Rayfield (violin), Judith Rees (cello), Joanne Rozario (clarinet and saxophone), Dominic Seldis (double bass), Lucy-Ellen Spencer (violin), Julia Staniforth (bassoon), Karen Stephenson (cello), Martin Storey (cello), Duncan Swindells (clarinet), Josephine Knight (cello), Jiun-Yoong Lim (piano), Stephen Morris (violin), Gretel Dowdeswell (piano), Nicholas Gedge (bass baritone), Esther Geldard (viola), Lucy Gould (violin), Ruth Bolister (oboe), Colin Boyle (marimba), Sarah Burnett (bassoon), Rachel Walker (oboe), Martin West (conducting). Instrument purchase loans were given to Clara Kingslake (bassoon), James Horan (cor anglais), Siobhan Grealy (piccolo) and Althea Ifeka (oboe).

"Sitting over a smelly drain, dressed in a jester's outfit.."

Guitarist Gary Ryan, who left the RAM in 1991, has been on the road.

Since leaving the Academy in July 1991 I have been employed in a wide variety of work including performing, teaching and writing music. I have been concentrating on solo recital work and chamber music with my flautist Louise Holmes, as the Alman Flute and Guitar Duo. We were fortunate to obtain work on the Cunard Liner *M S Sagafford* in February this year, starting in Rio in Brazil and travelling to Cape Town and Durban in South Africa, Zanzibar Island off the east coast of Africa and also Mombasa in Kenya. This was an extraordinary experience made all the more so by the fact that I had never flown before and had to fly thirteen hours to Rio as my inaugural flight! We were playing as a classical duo, performing music for the flute, piano and guitar in evening concerts, and not as background music, which made the experience very rewarding and our audiences were very appreciative. I was also fortunate to have the chance to perform Rodrigo's Guitar concerto locally in May (what else!) as well as numerous other recitals, including guitar societies and local arts festivals.

In October last year I met the singer **Gillian Humphreys** (1963), with whom Louise and I have worked extensively during the past year. In December 1991 I accompanied Gill at the Festival Hall and, more recently, we have just returned from a wonderful tour of Romania, travelling across the country performing a varied programme entitled *Shakespeare and Love* with music for flute, voice and guitar/piano, which her agency Concordia Musicale had organised. Some of our concerts also took place at several of the orphanages in Romania, which was very enriching for all of us. In October 1992 we performed this programme at the Shakespeare Globe Theatre Museum in Southwark with the well-known actor Edward de Souza.

Since leaving the Academy I have also become increasingly interested and absorbed by electro-acoustic music and sound synthesis, which has led to the composition of several scores for plays, including Moliere's farce *Tartuffe*, and also an open-air adaptation of the *Passion Plays* during Easter 1992, performed by the Ridgeway Theatre Company at Crystal Palace. This has been a good excuse to indulge an increasingly absorbing pastime of mine and to play more jazz in a quintet we have established locally. Some of my more contrasting work has involved playing a guitar part in *The Best Little Whorehouse in Texas* at the Ashcroft Theatre in Croydon! (You get some good views in that show - I'll do it again if anybody wants me!!) - also playing sitting over a very smelly drain in Romania, dressed in a Jester's outfit - and singing *Let's Twist Again* extremely badly at the *Tally Ho!*, a pub in Knockholt, during one of our 'jazz' sessions which degenerated into one of those 'Do you know this one mate?' evenings. Coupled with the staple diet of several days' teaching, an organist job at the weekends and some examining for the Guildhall, a musician's life is certainly a varied one!

The REAL Ace Caf!

The refurbished café has opened its doors under the management of **Sarah Garnett**, former manager of the London School of Economics staff canteen. Our wonderful new chef is David Proctor (formerly of the London Business School), bar manager is Kath O'Shea and Marie Kelsey is the assistant. The floor is sporting a Swedish oak-strip covered surface, the tables and chairs are pale birch-coloured wood, the bar area has changed out of all description and there is a new games room within the general area. Opening hours are 8.30am to 6.00pm and the verdict after the first half-hour was a general feeling of joy and wonder! A couple of brass players (no names) were seen tucking into their third, or was it fourth, generous portion of tandoori chicken on Day One - well, it was a busy day!

Not having had a restaurant for the past term has meant a very over-crowded staff sitting room (the non-smoking one) and a lot of over-close chattering to relieve some of the tension of the first term's settling-in period. Wit and wisdom have been known to fly at times. On one occasion, with about 12 or so members of the music and administrative staff in the room, the conversation turned to composers and musicians who had met unlucky or unusual deaths. Stories and tales became more tragic and far-fetched, and it was thought that this column was a good place to invite people to submit their own contributions on this subject. Please send to **Sarah Thomas**, c/o RAM. To start the ball rolling, we have included a few examples.

Jeremiah Clarke, English composer and organist at St Paul's Cathedral, London - being unlucky in love, Clarke shot himself. **Jean-Baptiste Lully**, composer at the court of Louis XIV, who kept his ensemble together by beating loudly on the floor with a heavy staff. He accidentally struck his foot one day, developing a tumour which proved fatal. Pianist and composer **Alkan** died when a bookcase fell on him. There are, of course, many other musicians and composers who died from accidents such as bee (or wasp?) stings- **Berg**, for instance - or shooting incidents etc. Think hard, and do join in!

RAM Club

The President of the RAM Club for 1992-93 is Joy Mammen, Alex Kelly becomes Vice-President and Paul Patterson President-Elect.

The Club, whose membership mostly comprises former students and staff, has appointed Nigel Clarke as Honorary Secretary, student composer Joanna Ive is Administrator, and the committee consists of Malcolm Rudland (Assistant Secretary), Christopher Field (Hon Treasurer), Keith Grout (Hon Assist Treasurer), Tim Barratt, George Caird, Rita Castle, Lynne Hirst, Sarah Thomas and Frank Wibaut. Co-opted members are Sir David Lumsden, Peter Shellard, Janet Snowman and Mark Wildman.

Watch this space for details of future events, but better still join up! Applications, which should be supported by a member (the committee is happy to arrange this) should be sent to Joanna Ive, c/o RAM Club, at the Academy. We would all welcome ideas for new events, particularly from younger former students, for whom the Academy has kindly agreed to pay their first few years' membership fee.

Joe Cooper, President of the RAM Student Union, writes with news of recent strenuous activities

Welcome to the Royal Academy of Music Students' Union. Do you play any sport? These are the words that calmed a sea of a thousand freshers - well, quite a few, anyway. In what better way can a nervous student, upon suddenly finding his or herself amongst 450 or so new faces, be reassured that everything is going to be OK, than in knowing that their sporting interests will be catered for by a team of hard-working professionals? Alright, there is that, but the bar doesn't open for another few weeks.

Seventy-five new names have joined an ever-increasing list of sports-mad musicians. They will join the victorious ranks of the RAMSU Cricket Team, which remains undefeated, and includes beating the ENO with five players amongst its triumphs. The Football Team has kicked off (I apologise) already with its new squad: A 6-1 thrashing of the Royal College seemed to be the order of the day, more victims to follow! Yet to come are hockey and water polo - mixed teams of course! And with the arrival of a new bar heralding the start of an intercollegiate pool and darts season, the Academy can start thinking about where it's going to put its new trophy cabinet!

Why use a Diary Service?

Julian Morgenstern, Director of Morgenstern's Diary Service, visited the Academy recently, and was asked to contribute something to the Newsletter

Why is a past, and now non-playing, student of the Guildhall School of Music writing in the RAM Newsletter? For the simple reason that Morgenstern's, as our diary service is known, manages the diaries for over 300 freelance musicians, many of whom are graduates of the RAM. Why is a Diary Service important? Because you never know when the next job is going to come in. It may be when you're teaching, giving a concert, at a rehearsal or just when you're out for a walk. Morgenstern's is there to give you the best possible professional back-up, to make sure that it's always easy for a fixer to find out about your availability and to book you.

It may be that you need time to build up contacts before joining a diary service. Whatever your decision, we're still happy to talk to you if you need our advice. We have ten years' experience in the business and it has taught us that if you are willing to invest time in the right preparation, you can really make things work. With help from both the RAM and services and organisations like ourselves, you may find that life outside college is a lot less lonely than many make it out to be! Morgenstern's can be contacted on 071 354 2711.

OUT AND ABOUT

Peter Shellard, the Academy's Director of Development, writes:

The Academy accepts and organises many private musical engagements on behalf of its students. It often comes as a surprise to people how extensive - and how important - these engagements are. The following is just a brief taste both of the performances undertaken in recent or forthcoming months and of the venues involved.

Lunchtime and full evening concerts include a string quartet plus oboe at the British Embassy and at the church of St Thomas d'Aquin in Paris; a chamber music group in Taipei and Seoul; a string quartet plus wind at the Liszt Academy, Budapest; live instrumental and vocal recitals broadcast on the new Classic FM radio station; string and brass concerts in a weekend of Academy concerts at the Crucible Theatre, Sheffield, organised by Peter Cropper of the Lindsay Quartet; musical interludes during a First World War poetry reading at the Imperial War Museum; concerts in the Lady Chapel, Ely Cathedral, Hurtwood House Sixth Form theatre college, and for the Senior Executive programme at the London Business School.

Students are also offered challenges of a different kind, in engagements such as orchestrating parts for the modern musical at Harrow School, background music for companies such as Asprey's in Bond Street, the Banqueting Hall in Whitehall, the Friends of the V & A, Alfie's Antique Market and even appearing for a Founders' Day breakfast at 8.00am for a design company. We have even had a request for a confident, enterprising student who could teach a senior executive the guitar in one hour so that he could entertain at a company party. In addition, the Academy seeks regular opportunities, through its Music and the Community course, for students to play at venues which benefit the sick and disabled, including the National Star Centre in Cheltenham, where we recently received the following comment from a grateful Principal: 'Their choice of programme combined humour and pathos with drama and romance ... It could not have been more enjoyable'. Over 200 engagements of this wide-ranging kind are fulfilled each year. They keep Anne Murray, the concert secretary, fully stretched!



NEW APPOINTMENTS

Chair of Performance Studies

The Academy is pleased to announce the appointment of Laurence Dreyfus, the distinguished early music specialist and scholar, as the first holder of this post which is shared equally between the Academy and King's College, University of London, under the Centre for Advanced Performance Studies. Professor Dreyfus, who currently teaches at Stanford University, California, takes up his duties in April 1993.

International Chair of Early Music

The distinguished performer and musicologist Christopher Hogwood takes up this post in 1993. He will work both in the Academy and at King's College, University of London.

PIPEDOWN!

Organist, lecturer and festival administrator **Carey Humphreys** (1950), would like to sound readers out on a subject which affects us all -

I would like to 'sound out' present and former RAM students and staff on the subject of the intense aural pollution which increasingly encroaches on all our lives. I refer to the scourge of piped MUZAK, from which there seems to be no refuge. It is becoming virtually impossible to conduct any sort of conversation with one's friends in pubs, restaurants and the like. Many otherwise excellent TV documentaries are subjected to the incessant intrusion of 'background' music - the music itself, often from impeccable sources, being thus denigrated to the role of aural wallpaper, insulting to both composer and performer. A recently-formed protest group, entitled **PIPEDOWN** (The Campaign Against Piped Music) is making strenuous efforts to draw public attention to this menace of our time. Several renowned persons have joined its ranks, including Gillian Weir, President of the ISM.

PIPEDOWN's address is:
6 Kingsley Mansions
Queen's Club Gardens
London W14 9SG
Tel 071 385 5811

I would hope that many true musicians would wish to support this campaign and help to re-instate the true value of music in our society, and to restore some element of sanity in this already noisy environment.

All A' Tremble

Brian Reaks (1946) is a pioneer in the use of music therapy, and a former senior lecturer at the Kingston upon Hull College of Education. Brian also holds a Diploma in Child Development.



I never really wanted to be a pianist - certainly not a public performer. But a few months after leaving the RAM I found myself in a rather remote township in New Zealand called Eketahuna. Little did I think such an isolated community would influence my musical career.

The Maori name Eketahuna means 'the place of the lost shoal', and I often wondered if 'the lost soul' might be more appropriate. Only one small railcar to Wellington passed through each day, and to board it a ticket booked well in advance was normally required.

The diminutive District High School, where I taught music and other subjects, had 44 pupils who were divided into two classes. Most of the children came from distant farms and had frequently worked for some hours tending livestock before being transported to school by a special bus.

During music lessons they were evidently impressed by my piano technique and made favourable comments to their parents. In due course I received numerous messages urging me to approach the New Zealand Broadcasting Service for an audition. Eventually, not wishing to appear aloof, I wrote to Station 2YA in Wellington, an important component of the national radio network.

I was favoured with a prompt reply. Unfortunately, the date of the audition left me little time for practice - indeed, I had yet to make a final selection of my repertoire. It was now imperative to take a quick decision and I opted for some of my own published compositions, perhaps a wise choice in the circumstances. The only instrument available to me was the school piano and I played at every opportunity. Saturday soon came and I returned to the classroom prepared for a long, uninterrupted practice.

I had hardly played 20 bars when, without warning, my chair skidded backwards on the polished floor, causing me to fall heavily. The wooden building creaked, pictures swung, and there was the sound of splintering glass in the biology cupboard. Truly a vigorous reminder that Eketahuna lies undeniably in the earthquake belt! For some time there were slight tremors which distracted my attention.

A few days later I departed for Wellington. The journey was quite awesome as the railcar reached greater altitudes than its counterpart today. High in the Rimutaka Range the track followed a narrow ledge above a sheer descent, flimsy windshields occasionally protecting the vehicle from violent Southerlies.

The manager of 2YA was most courteous when I arrived, and he allowed me ample time for practice. Even so, I realised that my ultimate rendering lacked the necessary brilliance. A little disappointed, I subsequently left the studio, deciding to seek consolation in gastronomic delights.

Days passed and then came a letter which I was certain contained disapproval. Totally surprised, I read an invitation to broadcast on a Sunday evening at a popular time for recitals.

I was filled with apprehension. Worse news followed, for I discovered that Lili Kraus, the celebrated Hungarian pianist, was performing on the Sunday before my dreaded ordeal!

Awaiting the red light in the studio, I vowed never to broadcast again. My stars, though, predicted otherwise!

Hickory, Dickory, Dock...

Vivien Goodman (née Birch, 1976) describes her music workshops for under-5s, based in Wales



- 7.10am Alarm rings. Another exciting day for Vivien Goodman, wife to Roger, mother to Alastair and pre-school music organiser/entertainer extraordinaire.
- 8.45 Forget housework, have a cuppa and get to work. Tomorrow is Tuesday - music workshops for under-5s in Wrexham and Oswestry. I've got the *Hickory Dickory Dock* session organised but there are still cardboard fingermice to prepare - or shall we draw clocks on paper plates instead? Decisions, decisions!
- 10.00 Phone goes. Is that *Musicmakers*? Sam is four on Saturday. Could I do a party session please. Yes, a ready-made pass-the-parcel would be great and do include train songs; Sam loves *Thomas the Tank Engine*.
- 12.00 Nearly finished the fingermice and hear a great new counting song on *Words and Pictures*; try it out with the Chromaharp.
- 12.30 Pack instruments and other material for tomorrow and stack the boxes ready to go.
- 1.30 Grab a sandwich. Consider ironing but decide against it.
- 2.00 Phone goes again. Is that *The Typing Service*? Yes, it is (second string to the bow). A 6000-word thesis for next Monday - Okay. Take details.
- 2.10 Phone goes again. Supply teacher (third string to the bow!) needed for Thursday afternoon. Yes - I'll be there. Better take the spare fingermice along.
- 2.30 Jot down Saturday's party plan - now where did I put those spare *Thomas the Tank Engine* stickers?
- 3.00 Collect Alastair from school and come home for a snack and a read.
- 6.30 Several games and half a *Batman* film later we have tea. Roger and Alastair plan an evening of computer games while I set off for Wrexham Choral Society.
- 9.30 After non-stop rehearsal of Hummel's Mass in E Flat, go to home of conductor, Lottie Williams Parry, for coffee and a good chat. Time just flies.
- 11.00 Arrive home.
- 11.30 Bed!

Musicmakers and *The Typing Service* can be reached on 0978 861597

Mary Genn O'Neill

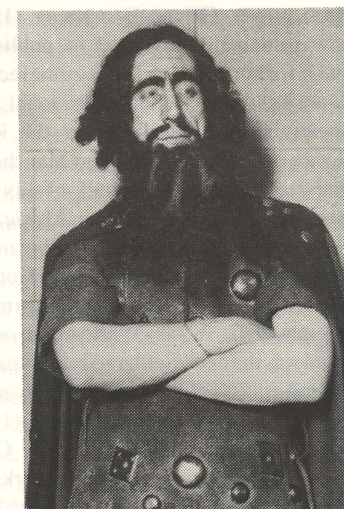
Mary Genn O'Neill has provided some wonderful photographs of herself and her late husband, taken during various Academy productions in the early 1930s. We are delighted to be able to reproduce a few of them.

Mary, who was 82 last Christmas, was a student at the Academy in the 1920s and 1930s, where she won many prizes for singing and diction. She met her future husband, bass James O'Neill, at the Academy, and they were married for 55 years until James's death in 1990. Apart from James's roles at the Royal Opera House Covent Garden, they ran programmes including *Old Time Music Hall* with seasons at Torquay, Teignmouth, Felixstowe, Southend-on-Sea and Scarborough, and another programme entitled *It's a Pleasure* with excerpts from favourite musicals. They performed cabaret in the Dorchester, Connaught Rooms, Grosvenor House and appeared also at the Palladium in London. Mary still visits the Academy and comes to concerts and opera performances. She is still active as a voluntary visitor to the College of Speech Therapists at the Whittington Hospital and she hopes to help stroke patients regain their speech.



Mary Genn (as she was then), as Cherubino in *The Marriage of Figaro*, RAM Theatre, early 1930s

James O'Neill (below) as Mephistopheles in *Faust*, RAM Theatre, and as Hunding in *The Valkyrie* (RAM at the Scala Theatre), early 1930s.



Roy Henderson

Pictured below with Sir George and Lady Christie at Glyndebourne is Roy Henderson, who made a voyage down to bid farewell to the Opera Theatre prior to its reconstruction. Roy, who is 93, is the last remaining living singer who sang in the performance of the now-demolished theatre when it opened in 1934, when he sang Count Almaviva in *Figaro*, conducted by Fritz Busch and produced by Carl Ebert. During that season he also sang Guillermo in *Così fan tutte* and Papageno and Masetto in *Don Giovanni*. He was one of the 16 named singers who performed Vaughan Williams' *Serenade to Music*, which was composed for Sir Henry Wood's Golden Jubilee as a conductor in 1938. Roy was also Decca's first classical artist, with a recording of *Seadrift*, by Delius. He says it nearly broke the company, who hurried back to popular works ...



Bush Telegraph

Helen Astrid (1988) appeared at the Batignano Festival in 1988 and 1989, made her English National Opera debut in 1990, appearing with the company's Baylis programme in 1991, sang with Chelsea Opera at the South Bank in 1990 and 1991, made her St John's Smith Square debut recital in 1992 and took part in the Contemporary Opera Studio's (ENO) world premiere performance of *Terrible Mouth*, by Nigel Osborne. She is currently working with the ENO and the Baylis Programme.

Please send your news through to Janet Snowman c/o RAM by mid-February for the Easter issue. News from abroad, from teachers and also those who attended the Academy prior to 1960 is particularly welcomed.

As well as a busy life as a lecturer in music education and her work as a teacher of piano **Margery Baker** (1963) has, since 1985, been the conductor and musical director of the Norfolk Opera Players, Wymondham Youth Orchestra, Pulham Village Orchestra and the Eye Bach Choir, and an accompanist and solo performer.

An inquirer is still trying to locate **Ellen Banning** (1962) - any ideas?

The Barbican Piano Trio (pianist **James Kirby** (1987) and cellist **Robert Max** (1987) with violinist Sophie Barber) gave a recital of works by Haydn, Smetana and Tchaikovsky at the Wigmore Hall in November. After his studies at the Academy, James spent three years at the Moscow Conservatoire working with Tatiana Nikolaeva and Eliso Virsaladze, supported by a British Council Scholarship and won the Citta Di' Marsala International Piano Competition. He is the Academy's Hodgson Piano Fellow for 1992-93. Robert studied with Florence Hooton, Ralph Kirshbaum and then Zara Nelsova at the Juilliard School.

Dulcie H Bon (née Bell, 1937) has sent a copy of the Newsletter of the Zimbabwe Society of Music Teachers, which she edits. Members very much like to keep in touch with music through the British Council and various embassies, radio, video and visiting artists.

Pianist **Nicholas Bosworth** (1982) has recently returned from a two-and-a-half months tour with Scottish Opera-Go-Round in a production of Mozart's *Seraglio*. Earlier this year he was the accompanist for the London Opera Festival in the Purcell Room, and worked for the Dublin Grand Opera Society in a production of *Marta* (conductor James Lockhart), as well as working in masterclasses at the Brereton International Music Symposium with Brigitta Fassbaender. In the new year he will accompany tenor John Oakley Tucker in a performance of *Winterreise* at the Purcell Room and, as well as undertaking some

coaching at the Royal Scottish Academy of Music and Drama, he has been asked to take part in coaching for the Joint Vocal Faculty (RAM & RCM).



Helen Astrid

Horn player **Oliver Brockway** (1968), now principally involved in publishing music for horn, enjoyed a busy time recently as an Exhibitor at the International Horn Society's 1992 Workshop at the Royal Northern College of Music in Manchester, running a stand on behalf of his own business, Oliver Brockway Music, and also, with the Vienna Philharmonic Orchestra horn player, Roland Horvath, the extended partnership Hornmusik International. A major attraction on the stand was the newly-enlarged and expanded second edition of the book *On Playing the Horn* by **Farquharson Cousins** (1939), which achieved publication by Caron Publications just in time for the Workshop. Oliver Brockway had been able to contribute editorial assistance to this recent revision of the 1983 original, which is available from Oliver Brockway Music (081 960 8936) or from Paxman Ltd.

Accompanist **Iain Burnside** (1979), who has worked with some of the great singers including Margaret Price, Victoria de los Angeles, Elly Ameling, Sarah Walker and Thomas Allen, has devised another song series, running from October 1992-June 1993, in the Purcell Room on the South Bank. As artistic director, Ian will accompany distinguished singers such as the mezzo Florence Quivar and tenor Jerry Hadley (March), Martyn Hill (February), Fiona Kimm (April), Nancy Argenta (June).

A film about the life of composer **Alan Bush** (1922), which was made in 1983, features in the catalogue of the Arts Council of Great Britain Film and Video Library, as well as one made in 1986 about the life and music of composer **Cornelius Cardew** (1957), who died in 1981. Also in the catalogue is *I'll Stake My Cremona to a Jew's Trump*, a film featuring **Michael Nyman** (1965), and another on composer William Walton (associate producer **Gillian Widdicombe** (1964), made in 1981. Gillian Widdicombe is Arts Editor of The Observer.

Conductor **Janet Canetty-Clarke**'s (1956) programme for the 1992-93 season of the Ditchling Choral Society, included a performance in The Guildhall at Portsmouth in a Festival Charity concert in aid of The Missions to Seamen, in the presence of The Countess Mountbatten of Burma. The theme was Remembrance and the atmosphere that of the last night of the Proms, with The Band of Her Majesty's Royal Marines, Commander-in-Chief Naval Home Command, Director of Music Captain **David Cole** (1978). In December Janet shared the podium with a *Fanfare For Christmas* Concert in the Ardingly College Chapel. The choir will take in performances of Handel's *Acis and Galatea* at the Brighton Festival in May, and also the Mid Sussex Arts Festival in a performance of Elgar's *Dream of Gerontius* with the Guildford Philharmonic Orchestra.

Dennis Carney (1957), Director of Music of Gaynes School, Upminster, visited the Academy recently. Dennis is the Founder and Bandmaster of the school's Upminster Brass Band, whose 15th anniversary celebration took place at the Queens Theatre, Hornchurch recently.

Dr Nicholas Carter (1985) is currently a researcher at the Center for Computer Assisted Research in the Humanities in Menlo Park, California, working on a computer-based score-reading system. In January he was one of 16 invited international speakers at a symposium on



Penelope Cave (Photo: Peter T. Sherwood)

electronic publishing of music held at Stanford University in California, and in August in Beren, Switzerland, he presented a paper at a conference on pattern recognition. For six weeks during July and August he was a visiting researcher at the Center for Music Research at Florida State University, Tallahassee, on a travel scholarship from the Nuffield Foundation. He has recently accepted a two-year fellowship from the UK Science and Engineering Research Council to return to Surrey University in 1993.

Harpsichordist **Penelope Cave** (1974) has given recitals and masterclasses throughout the UK and abroad, and has made recordings for Hyperion and the BBC. In a collaboration with singer-songwriter Garth Hewitt, *I Shall be Made Thy Musique* is a new recording of varied song-settings of poetry by John Donne, George Herbert and Henry Vaughan with accompaniments on the virginals, harpsichord, portative organ and the viola da gamba (played by William Hunt) in popular seventeenth-century style. The recording is released on Eagle (tel 0483 306309).

Harpsichordist **Terry Charleston** (1989) will make his Purcell Room debut on Monday 19th April with a programme of Bach's *Italian Concerto* and Toccata in D Major and music by Sweelinck, Duphy, Picchi and C P E Bach. Terry teaches continuo playing, keyboard skills and aural at the RAM, which he combines with a busy freelance career. He is also harpsichordist with the Scholars Baroque Ensemble, with whom he has recently recorded the *Messiah* and Purcell's *The Fairy Queen*; is active as an editor and musicologist; and has contributed articles to the Cassell's *Encyclopedia of Contemporary European Culture*, to be published in 1993.

A delightful note was received from **Stella** (née Goodger) and **Harold Child**. Harold was a John Stokes Scholar at the Academy in the early 1930s and studied with Thomas Meux. When he left the Academy in 1938 he embarked on a successful career as a baritone, notably in recital work and broadcasts for the BBC. After the War and a period in the Royal Artillery, Harold and Stella settled in Brighton where by then Stella had a large piano teaching and accompanying practice, privately and at Roedean and Varndean Grammar Schools. Harold did much singing throughout Sussex and worked again for the BBC on lieder recitals, taught privately and was on the staff of Brighton College, Hurstpierpoint College and, for 20 years, at Christ's Hospital, before retiring in 1982. For many years he was Secretary of the Brighton Competitive Music Festival and Chairman of its Singing Committee. Both Stella and Harold were both greatly helped in their professional lives by their close association and friendship with Roger Quilter, whose songs frequently appeared in their recital work. Harold continues to do some coaching for which Stella provides accompaniment.

Pianist **Ian Coleman** (1988) joined the Jesuit order immediately after leaving the Academy to train for the Roman Catholic priesthood, spending two years based in Birmingham as a novice and a period of three months in Natal, South Africa, teaching English and Maths to secondary school children in KwaZulu. He followed this with a period of two years in Paris teaching English and music and studying philosophy whilst continuing his musical activities and taking lessons with Gabriella Torma, as well as performing with an oboist and violinist. Ian decided to leave the order in June of this year to devote more time to music.



Harold Child with soprano Joan Tribe as Susanna and Figaro in a production at the RAM in 1938



Clive Conway



Christine Croshaw

Flautist **Clive Conway** (1976) and pianist **Christine Croshaw** (1965) have a long-standing relationship with Meridian Records. Their recently well-received recording of music by Hummel, made with Charles Tunnell (principal cellist of the English Chamber Orchestra) has been taken up by the W H Smith Record Club. As well as pursuing their own individual careers as recitalists, Clive and Christine work together every summer in Oxford to direct and teach at the International Oxford Flute Summer School.

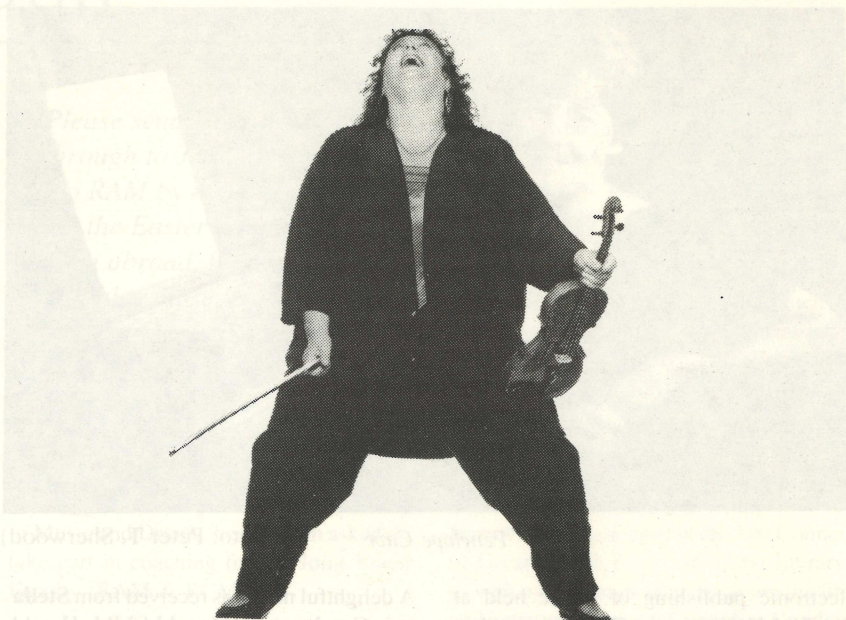
Irish pianist **Neil Cooney** (1991), who won the Anna Instone Memorial Award (Capital Radio) in 1991, performed the Grieg Concerto at the Royal College of Music in October as part of his prize. He is continuing his studies in London with Maria Curcio and has organised a second *Mostly Modern* series in Dublin in the new year, in which he will also perform.

Celia Craig (née **Cole**, 1991) has been appointed co-principal oboe with the Bournemouth Symphony Orchestra.

Pianist **Christopher Cox** (1979) made three recordings for Pearl between 1982 and 1986, including the complete Glazunov *Songs* with Margaret Cable and Christopher Keyte, early songs by Bridge with tenor Stephen Varcoe, and another of *Bridge Miniatures* with violinist Peter Hanson (1979) and cellist Martin Loveday (1980). Christopher is a member of the Trio d'Amici with soprano Jane Highfield (1978) and flautist Mark Underwood, performs as a soloist and accompanist, and teaches at South Hampstead Girls' School and Tonbridge School.

The Coull Quartet (**Roger Coull**, violin, 1976), **David Curtis** (viola, 1977), **Philip Gallaway** (violin, 1976) and John Todd (cello) is one of the leading string quartets in the UK - they are frequently heard on radio here, in Europe and the USA, and recent overseas tours have included concerts in Germany, Austria, Switzerland and America. In 1992 they added to their discography recordings of works of Prokofiev, Robert Simpson and two rarely-heard works by the Anglo-French composer Georges Onslow. For Hyperion, the Quartet has now completed a CD set of all the Mendelssohn quartets. They continue to play a very active part in the musical life of the University of Warwick, where they have been Quartet-in-Residence since 1977, and future plans include further tours of Europe and the USA, recordings of Dvorak's chamber music and a London series of concerts which will include all of Mendelssohn's quartets, together with some Beethoven quartets.

After gaining a BA Hons degree in Music at Durham University, **Jonathan Darlington** (1980) completed his studies at the RAM. He began his career as a pianist, making his Purcell Room debut while still a student. As a regular member of the staff at the Britten Pears School in Aldeburgh, he accompanied masterclasses and recitals. In Paris, France Musique engaged him as a répétiteur, when he worked with Boulez, Messiaen and Muti amongst others. He also worked for a season at Nancy Opera as *chef de chant*.



Beverley Davison

As a conductor, he made his debut in 1984 with Cavalli's *Ormindo* at the Theatre de Champs Elysées in Paris. Subsequently he was engaged as assistant at the Berlioz Festival in Lyon (*Les Troyens*, *Benvenuto Cellini*), Aldeburgh Festival (*Pelléas et Mélisande*), and Scottish Opera (*Les Troyens*). His career took a decisive turn in January 1991 - after assisting Myung-Whun Chung on *Les Troyens* for the opening of the Opéra Bastille, he was asked at short notice to take over a series of performances there of *Le nozze di Figaro*, which met with both public and critical acclaim. He opened the following season at the Bastille with the same work. Since then he has conducted throughout France (*Dido and Aeneas* and *Les Danaïdes* with Nancy Opera, where he will shortly conduct *Billy Budd*; *Le nozze di Figaro* with Opéra du Rhin at Strasbourg; *Carmen* with Nantes Opera), in England (Harrogate Festival's *Turn of the Screw* with Stephen Medcalf), and again at the Paris Opera (*Barbiere*). He has also given concerts and made recordings with the orchestras of Luxemburg Radio and Montpellier. In 1991 he was appointed Musical Co-ordinator between the two Paris Opera Houses, Garnier and Bastille. As such, he conducted several ballets (notably *Swan Lake*, also on video) in Paris and at the Bolshoi in Moscow. Earlier this year Myung-Whun Chung invited him to become Deputy Music Director of the Paris Opera, a post he took up in September.

Violinist **Beverley Davison** (1977) has travelled extensively both as a soloist and chamber artist, and many of her performances have been broadcast on radio and television. She is active in a variety of musical fields, including having performed her own songs with **John Dankworth** (1946) on stage. She has also appeared

jazz group Pagoda at the Orkney Festival as singer and jazz instrumentalist, and has composed over 50 songs, some of which have been recorded. Beverley spent four years with the Fires of London after leaving the Academy where she played both violin and viola, and her orchestra *Hot Strings*, which she founded in 1989, is the first all-female enterprise of its kind. The orchestra gave a performance in the Maltings at Snape as part of the Aldeburgh Festival over the summer and has made television and other broadcast appearances. Beverley is now turning her hand to writing classics in a 'rock' style, and is currently working towards her own TV special. A concert in memory of her father, the conductor **Arthur Davison FRAM** (1952), who died recently, was held at Fairfield Halls, Croydon, in November.

Philip Deane (1970) has recently recorded the liturgical works of Salomon Sulzer with the Zemel Choir under **Malcolm Singer** (1968). **Janet Graham** (now **Deane**, 1971) continues to have compositions performed in concert venues, though much of her work is concerned with music therapy.

American pianist **James Dick** (1965) will premiere a newly-commissioned work from American composer Daniel Welcher during the 1994-5 season. James Dick is founder/director of the Round Top Festival Institute in Round Top, Texas.

Soprano **Amanda Dean** (1992) was chosen for the leading role of the young Princess Felissa in the After Image production for Channel Four of the opera *The Empress of Newfoundland*. The opera, which will be shown late in 1993, also stars Mike Ahearn from the television show *The Gladiators*. Amanda is the soprano with the Maecenas

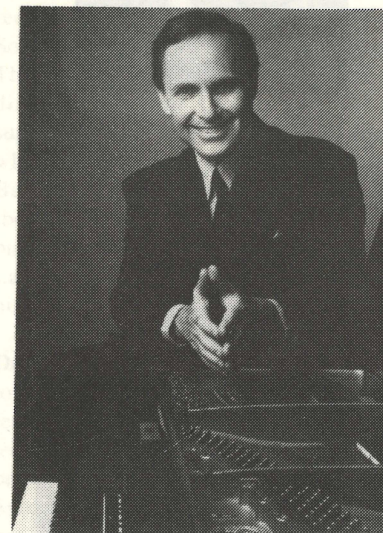
Greenhouse Ensemble, who received rave reviews following their appearances at the Harris Festival in Stornoway. Other members of the ensemble include flautist **Francesca Hanley** (1988), student violinists **Soong Choo** and cellist **Zoe Martlew** (1992) - a reviewer wrote that the group 'defied conventional programme planning rules and yet the result was in the very best chamber music-making tradition.'

Pianist **Jonathan Dobson** (1991) made his BBC Radio 3 debut as presenter of a programme entitled *New Wood from Old Timber*, a feature based on the old recordings of Sir Henry Wood which he found whilst working in the Academy's library a year or so ago. Interviewees included critic Alan Blythe and Arthur Jacobs, whose forthcoming biography of Sir Henry Wood will be published in time for the Centenary season of the BBC Promenade Concerts.

Members of the Duke String Quartet (violinist **Louisa Fuller**, (1985), cellist **Ivan McCready** (1985) Rick Kostenith, violin, and John Metcalfe, viola) made their debut recording of Shostakovich's Eighth Quartet and Tippett's Third Quartet on the Factory Classical Label, which resulted in good reviews in *Gramophone*, *Classic CD* and inclusion in the *Good CD Guide*. In addition, BBC Radio 3 highly recommended the recording in the *Building a Library* series. Future recording plans include Dvorak's American Quartet and a world premiere of a specially-commissioned work by Graham Fitkin. As their contribution to the first National Music Day, the Quartet broadcast live on BBC Radio 2 from HM Prison in Wandsworth, the prison's first-ever classical concert. More recently, the Quartet was seen on BBC television on *Artrageous*, as part of the *DEFII* series, playing the Shostakovich Quartet. In addition to their work in schools, their residency at Trinity College Oxford goes from strength to strength and includes recitals, open rehearsals and coaching. Future plans include tours of France, Russia and Australia.

Nina Finburgh (1962), like Kay Graymore below, studied on the Speech and Drama Course at the RAM. As a freelance drama teacher she has worked in theatre schools, psychiatric hospitals and remand homes, and has trained youth leaders, worked with mentally handicapped adults and given classes to encourage creativity in potential Army officers! Nina now works as consultant to a wide range of performers, from opera singers to pop stars, poets, dancers and both young and established actors. She has taught at RADA, coached

children playing star parts on film and given classes in expressive movement for the London Festival Ballet Company. For the past 10 years she has given weekly workshops on sight reading and audition technique at the London Actors' Centre, and has given masterclasses on these subjects at centres in Manchester, Birmingham and Cardiff. She also visits the ex-servicemen at the Royal Star and Garter Home as part of the occupational therapy department. She serves on the committee of the International Society for the Study of Tension in Performance, and was recently asked to prepare a questionnaire on *Stress in the Acting Profession* for the British Performing Arts Medicine Trust - this was distributed by Equity in 1990 and its findings have helped to set up a clinic for performers at the Royal Free Hospital, Hampstead. She was invited to Australia during the summer of 1991 to work at the Opera Centre and to introduce her method of sight reading at auditions to actors in Sydney, Melbourne and Canberra. Her handbook on this subject has just been published.



James Dick

(Photo: Christian Steiner)

Lots of love from **Kay Graymore** (née **Ellis**, 1961) to former colleagues. Kay is living in Devon with the same special person she met when he stood on the word *God* of the *Sing Unto God* mosaic in the Academy foyer in 1960, he having dropped in to arrange a cabaret at the Institute of Ophthalmology, University of London! Four children later, loads of teaching, writing, family and a bit of acting, she has a busy life and many fond memories of the Academy!

Pianist **Rod Elms** (1973), who wrote an article in the Academy's Magazine (available to members of the RAM Club, Guild, Friends, staff and students) writes that it was surprising how much interest it

caused and how many colleagues read it. In June he visited France for a recital as accompanist to Mstislav Rostropovich and in late July he played the solo piano part in Martin's *Petite Symphonie Concertante* in the Cheltenham Festival with the London Mozart Players, Rachel Masters (harp) and **Ian Watson** (harpsichord, 1975).

Visiting London and the English National Opera at the Coliseum? Ex-RAM colleagues performing from November 1992 to April 1993 include, in *Princess Ida*, **Geoffrey Dolton** (1982) singing the role of Florian, **Maria Moll** (1975) sharing the role of the Witch in *Hansel and Gretel* and also singing Frasquita in *Carmen*, **Bonaventure Bottone** (1972) singing the role of Mazal in *The Adventures of Mr Broucek*, with **Christopher Booth-Jones** (1972) the role of a poet, **Richard Angas** (1965) singing Zuniga in *Carmen*, conducted by **Stuart Hutchinson** (1979), **Philip Langridge** (1963) singing Peter Quint in *The Turn of the Screw*, **Jean Rigby** (1981) singing Maddalena in *Rigoletto*, **Richard Suart** (1977) that of Ko-Koin in *The Mikado*, with **Richard Angas** singing The Mikado and **Linda Hibberd** (1971) sharing the role of Katisha in the same production.

Dan Farrant (1991) has been appointed percussion teacher to the London Borough of Merton. He was the first student winner of the prestigious Lansdowne Award given for commercial composition.

Lucy Fox (1977) writes: 'Where have all the brass players gone? On reading Issue 3 of the *Newsletter* it became apparent that almost all of our ex-brass enthusiasts must have disappeared - or could it be that we are all illiterate? Perhaps all those years of pursuing Real Ale up and down the country have eventually taken their toll, and ex-brass players can now only be found in AA meetings - or at the local pub. Or could it be that they have befallen a fate similar to my own? After leaving the RAM to become sub-principal horn with the Irish Concert Orchestra for eight years, my lip suddenly decided that it had had enough punishment, and packed up. I wrestled and fought with it for a year, but to no avail. Not a note would pass my lips, and I had to surrender. So where do ex-horn players go when they can't play? Fortunately this became a sad story with a happy ending - I am now working as a television camerawoman and thoroughly enjoying it. I admit though, that it still feels funny standing in front of an orchestra with a camera instead of playing in it! I'd love to know if any of my ex-colleagues have experienced a similar fate - do get in touch. (Telephone Dublin 945222).

Eleanor Gee (1957), who studied organ, retired from full-time teaching in 1992 and is now teaching part-time in schools in Hitchin, Herts, and Amptill, Beds.

Riki Gerardy (1964) is the musical director of the Westminster Symphony Orchestra which gives a regular series of programmes at St John's Smith Square, centring on the great classical and romantic symphonic works, and offers a showcase for the talent of young musicians at an early stage of their professional careers. Riki is one of the foremost exponents of the Baryton, and performs also with the Esterhazy Baryton Trio.

Congratulations to **Lucy Gould** (violin, 1992), **Josephine Knight** (cello, 1991) and **Martin Storey** (cello, 1992), on being awarded Fulbright scholarships for postgraduate study in the United States.

Thank you to viola player **Graham Griffiths** (1965), who so very patiently, and in a train carriage during The Philharmonia's recent tour of Japan with their conductor Maestro Giuseppe Sinopoli, contributed this list of orchestral members who took part in the tour. **Steven Levine** (co-leader, 1973), **Justin Jones** (1974), **Angus Anderson** (1968), **Deborah Preece** (1984), **Roland Roberts** (1985), **Miranda Dale** (1989), **Andrew Wickens** (1965), **Simon Horsman** (1982), **John Chambers** (1956, 1961), **Graham Griffiths** (professor of Alexander Technique, 1965), **Margaret Lamb** (1978), **Mary Whittle** (1986), **Jocelyn Gale** (1958), **Anne Baker** (1980), **Keith Bragg** (professor of piccolo), **Peter Seago** (1984), **Marina Finnamore** (1989), **Peter Blake** (1974), **Kevin Pritchard** (1987), **John Wallace** (artistic adviser to the Brass faculty, 1972), **David Corkhill** (1967), **Robert Hughes** (professor of trombone, 1978) and **Mansell Bebb** (1958).

Icelandic composer and cellist **Hafliði Hallgrímsson** (1967), who is now based in Edinburgh, had his work *Memoriale* ('92) for String Orchestra premiered at the Edinburgh College of Art by the New Thirteen String Ensemble, which he conducted. Another work, *Poemi*, for violin and strings, which was commissioned by the Scottish Chamber Orchestra in 1984, was performed by the Norwegian Chamber Orchestra conducted by Heinz Holliger, with Terje Tonnesen as soloist. The live broadcast of this work (for the European Broadcasting Union) was heard in 22 countries and the work won the prestigious Nordic Council Prize in 1986, as well as the second prize in the 1985 Wienawski Competition. It has been recorded on CD by the same orchestra and

soloist, conducted by Christina Eggen. *Intarsia* ('92) for wind quintet was premiered by the Hebrides Ensemble at the Henry Wood Hall, Glasgow on 6th December, with a second performance given at the Queens Hall, Edinburgh, the following night. Hafliði writes that he is presently working on a commission for the London-based group *Tapestry*, for performance in Scotland and England in 1993.



Hafliði Hallgrímsson



Lesley Hatfield

(Photo: Peter Smith)

Mary Hammond (1963) has been appointed professor of Musical Theatre studies to the new London Royal Schools Joint Vocal Faculty (RAM and RCM). Mary's teaching experience includes some 15 years in private practice, mainly helping West End performers such as Diana Rigg, Daniel Massey and Susan Hampshire, plus Tony-award winners Lea Salonga (*Miss Saigon*) and Frances Ruffelle (*Les Misérables* etc). She is currently vocal consultant to *Miss Saigon* and vocal coach to *Les Misérables* in Amsterdam and, also for Cameron Mackintosh, for the recent

West End production of *Moby Dick*. She also coached both Jason Donovan and Phillip Schofield in *Joseph and the Amazing Technicolor Dreamcoat*, and has given many masterclasses, including at the Buxton Opera House Musical Theatre Festival.

Guitar duo **Richard Hand** (1984) and **Tom Dupre** (1982) gave a programme of original works by some of Britain's leading composers in St John's, Smith Square, in October. This included the first performance of *Piobaireachd to the Brahmaputra* by **Edward McGuire** (1970), which is influenced by both Scottish and Bangladeshi folk music, and the UK premiere of *Winter Journey*, by **Timothy Bowers** (1978), based on a plainsong melody and first performed by Richard and Tom in Yogyakarta, Indonesia, in 1991, and **Roger Steptoe's** (1977) *In the White and the Walk of the Morning*, based on the poems of Gerard Manley Hopkins.

Violinist **Lesley Hatfield** (1986) has a busy schedule with Capricorn, which includes recitals on London's South Bank and BBC broadcasts. She has travelled widely with the Chamber Orchestra of Europe and has taken part in international chamber music festivals in Lockenhaus and Prussia Cove. As the co-leader of the Northern Sinfonia she has made numerous solo appearances with the orchestra. Lesley is a founder-member of the Adriano Quartet, which is based in Newcastle and has received high critical acclaim.

Director **Tom Hawkes** (1962) was invited to do the first production for the Hong Kong Academy for Performing Arts' newly opened Opera School. The production was *La Bohème*, and the cast included former RAM student **Michael Rippon** (1963) as a very funny Alcindoro. Michael is currently Head of Singing at the HKAPA. Tom later returned there to do a new production of *Così*. He is also director of productions for the Lyric Theatre of Singapore, where his productions in 1992 included *The Merry Widow* and *The Barber of Seville*. In the UK he is director of productions for The English Bach Festival and the newly formed small touring company Crystal Clear Productions.

Douglas Hewitt (1984) works as a freelance pianist and a teacher of piano and flute in Oxted, Surrey. He is married to **Judy** (née **Day**, 1985), who teaches bassoon and piano. They have a three-year-old son and a one-year-old daughter. Douglas writes that he is interested to hear that the footballing tradition is still going strong, despite the fact that the team is not quite matching the achievements of the

great side from the 1980s. (*The current student union team has taken up the Great Challenge and Douglas has taken it upon himself to get together members of the 1980s side for a match in Regent's Park. Watch this space ...* Ed).

Trombonist **Simon Hogg** (1979) is a founder-member of the Fine Arts Brass Ensemble with whom he has performed around the world. Simon also gives solo recitals (with **Alan Etherden** (1980) who is also head of the keyboard department at the Coventry School of Music), performs chamber music and appeared not long ago as Timmy Mallet's guest on the children's television programme *Utterly Brilliant!* The Ensemble, which has an excellent Friends Newsletter (to which you can subscribe £15 for life membership or £5 for the year Tel 021 777 7986) collaborated in a joint concert with the **Coull Quartet** (see also page 12) at the Warwick Arts Centre as part of a conference for wind and string players. In 1993 the quintet will tour Japan, Africa and America.

Christopher Hortin (1957) is a peripatetic horn teacher for Cornwall County Council and a former member of Bournemouth Sinfonietta, Scottish National and Luxembourg Radio Symphony Orchestras. He also is the conductor of the Penzance Youth Orchestra and a member of the Cornwall Duchy Opera Orchestra, the Cornwall Chamber Orchestra and the Cornwall County Brass Quintet.

Pianist **John Humphreys** (1965) studied at the Vienna Academy of Music on an Austrian Government Scholarship following his time at the RAM. He is presently a senior lecturer at the Birmingham Conservatoire and Director of Camerata Artists (International Artists Management). John also pursues a career as a soloist and accompanist, giving recitals throughout the country and abroad (USA, Austria, Hungary, Holland).

Stuart Hutchinson (1979) makes his debut with the English National Opera in February, conducting *Carmen*. Since leaving the Academy Stuart has worked widely in opera, ballet and concert, with regular engagements as musical director in music theatre. After a period working as a répétiteur with the ENO, Opera North, Opera 80 and Sadler's Wells, he became music director at the Northcott Theatre (Exeter). He worked closely with Bernstein and Sir John Pritchard, and in 1984 he was invited to conduct the Broadway production of *On Your Toes* in London, starring Natalia Makarova, the success of which established his reputation as a conductor. He became music director to

Morley Opera from 1985-90, and to Jonathan Miller's company at the Old Vic (writing the music for *King Lear*). He also worked on a number of productions for the Royal Shakespeare Company and BBC Drama. Stuart conducted the premiere of Stephen Oliver's chamber opera *Tables Meet* (1990), the premiere of Carl Davis's operetta *Alice in Wonderland* (1986) and the premiere of Lloyd-Webber's *Aspects of Love*. Following engagements with New Sadler's Wells Opera, Stuart made his debut with Scottish Opera conducting Weill's *Dreigroschenoper*, and then joined Scottish Ballet as guest musical director. In 1991 he returned to the Academy to conduct *The Secret Marriage*. In 1992 Stuart held the posts of head of music and chorus master with the Buxton Festival Opera, Wexford Festival Opera and the Dublin Grand Opera and, somewhere in between, has found time to write the music for the recent BBC 12-part serialisation of *Little Women* and *Good Wives*.

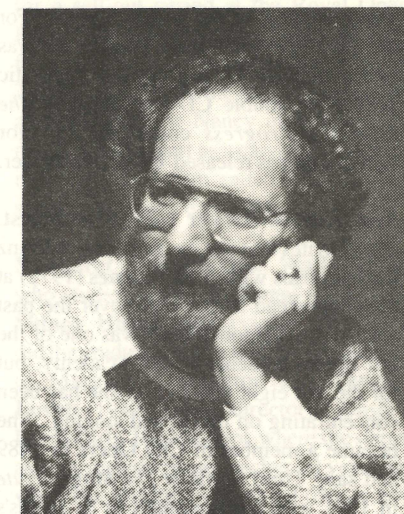
Violinist **Laurence Jackson** (1989) and pianist **Scott Mitchell** (1986) gave a recital for The Young Recital Artists Society in The Assembly Rooms, Bath. This innovative new series, which is directed by **Tom Clarke** (1971), is supported by the Bath City Council. Tom, who is also the concert organiser of the Bath Georgian Festival, managed to 'borrow' a Bosendorfer Imperial Grand piano for the night from Crane's of Bath. Laurence was playing on a violin loaned to him by the Academy.

David W James (1962) has recently moved to Aberdeen and he and his wife Rita are teaching for Grampian Region. After leaving the Academy David was appointed principal trumpet with the BBC Scottish Symphony Orchestra and played with them until 1978 - whilst with the orchestra he taught for ten years at the Royal Scottish Academy of Music and Drama. He moved to Yorkshire and conducted mainly brass bands such as the Carlton Main Frickley, Grimethorpe and Yorkshire Imperial Bands, and taught at Huddersfield Poly, the Royal Northern College of Music, Salford College and Bretton Hall. Being a fanatical fisherman, David says the Aberdeen area could be described as Paradise on Earth - with the rivers Dee, Don, Deveron and Spey. When he and Rita are settled they would welcome all ex-RAM visitors to the North.

The National Federation of Music Societies/Esso Award for Young Artists, which provides an opportunity for young performers at the start of their careers to undertake a concentrated series of concerts throughout the country, the experience of



Stuart Hutchinson



John Humphreys



Simon Hogg

different venues, acoustics, audiences and instruments, chose as one of its three 1992 Concert Artist Awards pianist **James Kirby** (1987), with the young Spanish pianist, student **Maria Jaubert Rius**, as the Recommended Artist. This year's adjudicator was **Peter Katin** (1949).

Recent engagements in 1992 for conductor **Igor Kennaway** (1976) have included two Sibelius programmes, in which he conducted the Ulster Orchestra for the BBC and which were broadcast on Radio 3. Guest appearances have taken him to Reykjavik where he conducted concerts with the Icelandic Symphony Orchestra, and to Germany where he conducted the opening concerts of the 1992/3 season with the Dessau Philharmonic Orchestra under the auspices of the German Council for Music. In March, he conducted Vaughan Williams's rarely heard opera *The Pilgrim's Progress* for the Royal Northern College of Music, which attracted much acclaim in the national press. For the 1992 Wexford Opera Festival he was music director of the popular Operatic Scenes. A double CD recording of *The Pilgrim's Progress* conducted by Igor Kennaway was released in late November.

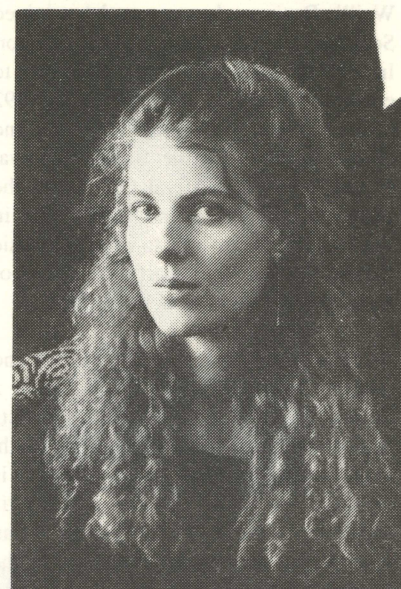
Ann Kenton-Barker (née **Broadhurst**, 1958) writes that she has sung in two Franz Lachner trios with **Ann Warnes** (1972) at the Hampstead Music Club over the past year. Ann Kenton-Barker was one of the last drama students at the Academy, but for the last eight years or so she has been concentrating on music and singing. She became a member of City Opera in 1989 and sang Third Spirit in *The Magic Flute* in 1991 with performances in St James's Church, Piccadilly and the Barbican Centre Foyer. In addition, she was tour coordinator when they toured the production to the Scilly Isles in July 1991, with financial assistance from South West Arts. These two performances were the first live operatic performances in the Scillies and were sold out, to an international audience - islanders, holidaymakers and yachtsmen/women from the continent. HRH Prince Charles sent belated greetings, but no case of champagne, as she'd hoped. Anne thought **John Bantick's** (1961/1972) article in the previous *Newsletter* most interesting, and agrees entirely about diversification. Ann was recently asked to record a short story for an educational publisher.

Samantha Lavender (1990) was in the cast of *Which Witch* at the Piccadilly Theatre, and also understudied the lead.

As well as his recent work directing for television *The Three Tenors* concert from

the Caraculla Baths in Rome and many other opera productions, **Brian Large** (1960) directed the live production of *Tosca* from Rome, and also the production for BBC Television of Verdi's *Otello* from the Royal Opera House, which also starred Plácido Domingo. The role of Emilia was sung by **Claire Powell** (1976).

Tenor **Mark Le Brocq** (1991) sang Don Ottavio (*Don Giovanni*) for the English National Opera at the Coliseum in November.



Nadia Myerscough

Philip Lloyd-Evans (1985) sang Le Dancaire (*Carmen*) and Marullo (*Rigoletto*) for the Welsh National Opera. His partnership with **Stephen Douse** (1985) in Excelsior continues to flourish; their accompanists are **Nigel Foster** (1986), who was winner of the Great Grimsby International Competition Accompanists' Prize in 1986 and **Stephen Ellis** (1981), who also does much accompanying of instrumentalists and singers.

Violinist **Jeanne Mann** (1972) studied with Sidney Griller and Trevor Williams. On leaving the Academy she went to Trent Park College on the course for peripatetic string teachers, and has been working for Essex teaching violin and viola. She is also a busy freelance musician, working especially in local orchestras and operatic groups.

Pianist and conductor **Antoine Mitchell** (1975) and baritone **Nigel Cliffe** (1984) gave a performance of Mahler's *Rückert Lieder* in October and Mozart's *Un Bacio de Mano* and the Count's aria from *Figaro* in a Viennese New Year's Day concert. They will inaugurate a series of Bach solo cantata recitals with the Ferrara Ensemble

in May 1993 in Norwich. With BBC Symphony Orchestra violinist **Keith Gurry** (1968) as soloist, Antoine conducted a performance of the Delius Violin Concerto in November at Christchurch, Chelmsford. Antoine continues his work with the Lublin Philharmonic in Poland, recently performing Malcolm Arnold's Concerto for Two Violins, and the *Trevelyan Suite*, and the Bliss *Colour Symphony* and *Fanfare for Heroes*, Elgar *Polonia* and 1st Symphony. In March 1993 he will give a concert in Tallinn with the Estonia Symphony Orchestra, performing Peter Racine Fricker Concerto for Orchestra, Delius *Brigg Fair* and Holst *Planets*. He has been reinvited for two further concerts this season with the Cairo Symphony Orchestra.

Gonzalo Moreno de Andres (1989) is living in Norway and working as pianist to the Oslo Philharmonic Orchestra as well as performing chamber music. He will shortly be doing a recording of *Petrushka* with the Orchestra for EMI.

Nadia Myerscough (1987), daughter of Academy Professor **Clarence Myerscough** (1953) has been invited by the Lucerne Festival Strings to play the Violin Concerto in E Minor by Mendelssohn in a series of concerts in Switzerland in early 1993. She recently performed the Bach Double concerto with Clarence in Canterbury Cathedral, and in December she visited Switzerland with cellist Peter Adams to play chamber music concerts. Nadia and Peter and pianist **Clélia Iruzun** (1988) formed the Rogeri Trio in 1991, and have been performing for music clubs, festivals and arts centre in London and the UK. They have a great interest in researching and performing unusual repertoire and their programmes include trios by Frank Martin, Villa-Lobos and Arensky, which they were delighted to have the opportunity of studying with Franco Gulli at Indiana University, Bloomington. The Trio will make their Purcell Room debut in June 1993.

Agent **Norman McCann** (1952) opened the International Music Museum in a coachhouse at Sydenham, where he has a collection of some 15,500 photographs, letters, biographies, autographs, musical quotes and other memorabilia. To view the collection, telephone 081 659 5955 for an appointment. Norman has recently been voted President-Elect of the Society of English Singers and Speakers.

Composer **Sheila Nolan** (1990) was commissioned to write a piece for the Corsham Wind Band Association, which

is due to be recorded later this year. Over the summer she was assistant musical director with Shakespeare Live for a production of *A Midsummer Night's Dream* in Wiltshire. Sheila has recently started working as a peripatetic percussion teacher for Surrey and has recently been appointed to the post of percussion tutor for Surrey County Youth Orchestra.

November was a busy month for **Michael Nyman** (1965) with the release of his latest recording as well as three world premieres. London Brass gave the premiere performance of *For John Cage*, **Virginia Black** (1966) premiered a work for solo harpsichord entitled *The Convertibility of Lute Strings* as part of a recital at the Purcell Room and there was also the first performance of the *Anne de Lucy Songs* for soprano and piano, commissioned by soprano Nicola Walker Smith and the Huddersfield Contemporary Music Festival. *The Essential Michael Nyman Band*, a collection of soundtrack highlights from the Peter Greenaway films, was released on Argo, and the first screening of *The Final Score*, commissioned by Channel Four, was shown in early December - a personal tribute from Michael Nyman to football and in particular to Queen's Park Rangers. Forthcoming projects include a commission from the Orchestre National de Lille for the opening of the Channel Tunnel, to be premiered in September 1993, a commissioned work for the Apollo Saxophone Quartet (April 1993) with a live broadcast on BBC Radio 3, and a piano concerto also for 1993.

Chris McShane (1989), tuba player with the Royal Philharmonic Orchestra, performed *Tubby the Tuba* with the orchestra over the Christmas period in the orchestra's annual Christmas concert at the Barbican, conducted by Brian Wright.

Adam Ockelford (1981) has been appointed as the music education adviser for the Royal National Institute for the Blind. He is also secretary of the Society for Research in Psychology of Music and Music Education. Before joining the RNIB he was head of music at Linden Lodge School for ten years, and is a keen keyboard player.

Jane Palmer (1975) is head of music at Rupert House School, Henley, and organist and director of music at St Mary's Church Witney, Oxon.

Pianist **Fali Pavri** (1989) has been invited to tour India with the London Philharmonic under the baton of Zubin Mehta. Fali will also give recitals during his period abroad.

Harpsichordist **Mariana Petropoulou** (1984) was awarded first prize in the Part 1 of the London University B Mus External exams last May. Mariana has, at her home in Athens, a collection of over 350 instruments from all over the world which she has built up since 1979. She would be delighted to show visitors over the exhibition should they be visiting Greece.

Violinist **Alicia Pearson** (1984) is working for the Orquesta Sinfonica de Seville in Spain.

Andrew Pink (1981) conducted performances of works by Arvo Part, Vivaldi, Boyce and J S Bach in a concert at Christ Church in Chelsea in aid of the Terence Higgins Trust. Among his many musical activities, Andrew is also director of the St Pancras Singers and Instruments and organist of Old St Pancras Church and St Paul's Church, both in north London.

Clarinetist **Robert Plane** (1992) has been appointed principal clarinet of the Northern Sinfonia in Newcastle.

Charles Pollard (viola, 1975) - a request has been made to contact him. Any information please to Janet Snowman in the Development Office, RAM.

Michael Procter (1976) is music administrator of the Benslow Music Trust in Hertfordshire, and director of The Renaissance Singers, The Champion Singers and Schola Polyphonica, as well as a conductor and singing teacher.

Andrew Rapps (1989) has been working as a keyboard player for various shows in the West End, including *Les Miserables* and *Kiss of the Spider Woman*. He wrote a musical, *Quasimodo*, which was produced at the Ashcroft Theatre in Croydon last year. He also plays piano with the vocal group Cantabile. The assistant musical director of *Kiss of the Spider Woman* is **Peter McCarthy** (1989).

Congratulations to soprano **Jennifer Saunders** on winning the Great Grimsby International Singing Competition, and to **Annette Saunders** (1991) on winning the Accompanists' Prize.

Aura Marina Sierralta (1990) has been appointed assistant principal bassoon with the Simon Bolivar Symphony Orchestra in Caracas, Venezuela - she has completed tours of Spain, Japan and Mexico with the orchestra.

Juliet Scheiman (1991) has been offered a six-month contract, with a couple of solo roles, with Pavilion Opera.

Based in Nanaimo, British Columbia (Canada) **B Franklyn Shinn**, who attended the RAM in the 1930s, has spent the longest part of his lifetime as a choirmaster and organist at churches. He remembers one lecture given in the Duke's Hall by the Principal at the time, when there were no such things as a PA system - the Principal chose to illustrate his talk with the aid of an Epidiascope, a projector into which he fed pages of his textbook to be projected on a screen. As the sun was shining in midafternoon splendour, Mr Shinn writes, 'I am afraid I came away with the feeling that I had attended an inaudible lecture illustrated with invisible data'.

Singers **Kay Smith** (1990), **Yolanda Grant** (1991), **Antonia Adelita** (formerly **Francis**, 1990), **Tarcissius Januel** (1991, who also covered the role of Mingo) and **Denise Hector** (1989) performed in the much-acclaimed Glyndebourne Opera production of *Porgy and Bess* which ran for a sell-out period at the Royal Opera House. Denise Hector has been accepted for a place with the National Opera Studio. Tarcissius will sing the role of Monastatos at the Theatre de Nancy in January, and recently had a part as a car-wash attendant in a BBC Two film called *The Vampire*, shown on New Year's Eve.

Margaret J Smith (née **Walls**, 1958), who studied with Max Pirani (piano) and **Sidney Humphreys** (violin, 1950) and did the graduate course with fond memories of Margaret Donington and **Terence Lovett** (1947), is now director of music at Leeds Girls' High School, where she started as a peripatetic piano teacher 20 years ago when her children were small (one is now a Lieutenant in the Royal Navy, the other a music graduate from Manchester who is embarking on a Primary School PGCE with a special music bias). Margaret has, apart from a full school life, a mixed adult choir which competes in festivals, and is herself doing some local adjudicating in the Leeds area.

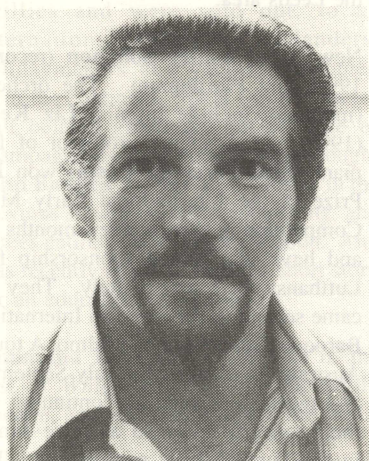
News from **Ashley Solomon** (recorder, 1991) and *Florilegium*. The orchestra (members include lutenist **Liz Kenny** (1990) and Academy professor of forte piano **Neal Peres da Costa**) won First Prize in the International Early Music Competition in Utrecht a few months ago, and have just gained sponsorship from Lufthansa for a tour of Italy. They also came second in the Swedish International Baroque Competition in Malmo. A tour of Australia is planned for July-September, and meanwhile they are continuing with their concerts arranged as prize-winners in the Tunnell Trust competition. They have just made their first recording, and a

second is in the pipeline.

London Musici conducted by **Mark Stephenson** (1980) performed a memorial concert to composer Sir Andrzej Panufnik, who died last year. The concert opened the season of the Park Lane Group and was sponsored by Technics. Percussionist **Evelyn Glennie** (1985) was the soloist in the Concertino for Percussion, Timpani and Strings, Krzysztof Smietana performed the Violin Concerto of 1971 and **Roxana Panufnik** (1989), the composer's daughter, wrote a new work, commissioned by the Park Lane Group, which was premiered at this concert. Following their performance on the South Bank, London Musici were invited to give a live concert on Polish TV and radio in a tribute to Panufnik to mark the first anniversary of his death.

Richard Stoker (1962) was featured at the new Laurence House Library, London, throughout October 1992, by an exhibition of his musical sketches, manuscripts and published works spanning 35 years' work. His Sonatina for Clarinet and Piano was released by Chandos on CD in August 1992.

Robin Stowell (1972) is Professor of Music at The University of Wales College of Cardiff. He combines his academic musical interests with an active performing career as a soloist, chamber and orchestral musician in South Wales and beyond; this combination is also reflected in much of his work as a lecturer, writer and editor. He is the author of the much-acclaimed book *Violin Technique and Performance Practice in the Late 18th and Early 19th Centuries* (Cambridge University Press), violin series editor for Grancino International, and he contributes regularly to a number of leading music journals. His *Cambridge Companion to the Violinist* has just been published, and two further books are currently in preparation.



Richard Stoker

Nigel Swinford (1967) recorded two programmes on BBC Radio Two of new arrangements of Moody and Sankey hymns, written by the Victorian composer Ira D. Sankey, which sold millions up until the 1950s and were widely used in both the USA and here. Nigel says he did an *Arthur Negus* job on them - removing a lot of sentimentality to try to discover the real emotion in the music. Nigel is also the conductor and director of the New English Orchestra, which will make its debut in Symphony Hall Birmingham on 6 February in a programme in which a new work of his, *Feast of Trumpets*, will be performed, along with a selection of popular classics and a performance of Franck's *Symphonic Variations* (played by **Stephen Robbins** (1986). Stephen's wife, **Christine Townsend** (1986), will be leading the orchestra.

We Shall See Him As He Is is the name of the piece composed by **John Tavener** (1965) commissioned to celebrate the 900th anniversary of Chester Cathedral and released on Chandos at the end of October. The recording is under the direction of conductor **Richard Hickox** (1967) (CHAN 9128). Other new recordings for Chandos by Richard Hickox include Tippett's *A Child of Our Time*, with the London Symphony Orchestra and Chorus and singers Willard White, Cynthia Haymon, Cynthia Clarey and Damon Evans, CHAN 9123, and a recording of film music by Arnold including *The Bridge on the River Kwai* (Suite), *The Inn of the Sixth Happiness* (Suite), *Hobson's Choice* and *Whistle down the Wind*, with the LSO (CHAN 9100). Also for Chandos, pianist **Peter Pettinger** (1968) joins violinist Nigel Kennedy on the album *Nigel Kennedy Plays Jazz* (CHAN 6513).

Pianist **Teo Li-Lin** (1974) has formed a regular duo partnership with violinist Louis Carus. She toured this summer to Malaysia and Australia, where they performed at the Academy for Performing Arts in Perth. Li-Lin has given many concerto and recital engagements in the UK, and has a busy private teaching practice in North London. In 1988 she was appointed an examiner for the Associated Board, undertaking overseas tours in 1991 and 1992.

Shane Thio (1982) writes from Singapore, where he is pianist with the Singapore Symphony Orchestra, an accompanist and chamber musician. He is also teaching music to A-level at a local college and teaching piano from home.

American composer **Augusta Read Thomas** (1989) has been given many awards since leaving the Academy,

including a Junior Fellowship at Harvard University (1991), Bunting Fellowship (Radcliffe College, 1990) and Guggenheim Fellowship (1989). Since leaving the Academy her works have been performed by, amongst others, the New York Philharmonic, the Philadelphia Orchestra, Dallas and Seattle Symphony Orchestras, Cleveland Chamber Orchestra, Rotterdam Philharmonic.

From Malta, **Cynthia Turner** (1953) writes that she has been nominated by the French Government for the title of Chevalier des Palmes Academiques - an honour given to her for her musical work. Cynthia recently played the Bach Double Concerto and Saint-Saens *Carnival of the Animals* in the beautiful old concert hall in Sliema.

Tracey Walker (1980) was a bassoonist with, among others, the Singapore Symphony Orchestra and the Costa Rica Orquesta but broke her left hand badly and had to give up playing the bassoon. She is now a registered general nurse and employed as a staff nurse on a neurosurgical ward at the National Hospital for Neurology and Neurosurgery, Queen's Square, London. Tracey still enjoys playing the piano and has a keen interest in music.

Christina Ward (1952) leads a busy musical life coaching singers at Trinity College of Music, accompanying for musical festivals, examining for the Associated Board, entertaining at City dinners, and presenting her own one woman show. In April 1991 she appeared as pianist at the Queen Elizabeth Hall for a performance of Rossini's *Petite Messe Solennelle*, as well as accompanying the soloists Helen Field, Penelope Walker, Kenneth Woollam and Malcolm Donnelly in Rossini arias. **Ian Humphris** (1953) conducted the National Westminster Choir. In 1993 she will undertake an overseas tour to Malaysia for the Associated Board.

Helen Watts (1949) sings on a re-released recording of *A Mass of Life* (Delius), *Songs of Sunset* and *An Arabesque*, with Heather Harper, Robert Tear, Benjamin Luxon and the London Philharmonic Choir and Orchestra conducted by Sir Charles Groves (CD 0777 7 64218 2 7 (2CD), EMI).

Congratulations to **Paul Martyn-West** (1989) who gained a Distinction in his MA in Music Performance Studies at the City University. Paul completed two theses on the subjects of *The Musical Literary Development of E J Moeran's Published Solo Songs* and *The Significance of the Falsetto Function in Voice Production*. For his final recital, he was awarded The

Worshipful Company of Cordwainers' Prize for the most outstanding postgraduate student. Future engagements include performances at St Pauls' Cathedral, Leighton House and a Professional Series Recital at City University. He has also been invited to sing at a forthcoming international conference at the French Institute.

Emily White (1988) writes from New York. She is teaching three classes at the Juilliard's Evening Division and continuing her Doctorate at the Manhattan School of Music, where she is the editor of the student publication *Poco A Poco*. Emily plans to tour Canada in January. When in the UK recently, she received excellent reviews from The Scotsman and the South Wales Evening Post. In December 1992 she gave a performance at the Carnegie Hall's Weill Recital Hall, and Emily plans to return to the UK for concerts in June 1993, as well as performances in Switzerland and France.

Jillian White (1964) has been appointed Guest Artistic Director for the new Bournemouth International Festival.

Louise Williams (1977) has left the Chilingirian Quartet, with whom she played viola, to give birth to a baby daughter in October. She will resume playing as a freelance performer in the new year - in fact, her first concert will be a performance of Mozart's C Major Quintet with the Chilingirian, when she will be playing second viola.

Betty Wyatt (née **McConnell**, 1950) is living happily in semi-retirement which, she says, seems to be a remarkably busy state. She is involved in local music-making, and organises and sometimes performs in concerts for a flourishing local music circle, is an accompanist, and her greatest pleasure has been in welcoming young RAM students to her home for the occasional practice concert. She is delighted to feel that in some way she is helping young people who are starting their musical careers.



Christina Ward

RAM-About

At the end of July **John Bigg** chaired the European Piano Teachers' Association Annual International Conference at the Froebel Institute in London. At the end of November he was invited to join the jury of the Fourth International Piano Competition *Fausto Terrefranca* Award in Italy, and next July he has been invited to take part in the Australian National Piano Pedagogy Conference as the international delegate.

Professor of singing **Kenneth Bowen** conducted the London Welsh Chorale at the Queen Elizabeth Hall in July in a programme of sacred French choral music. Kenneth reports that **Jack Coldiron** (visiting professor of singing 1990-91) has been awarded the degree of Doctor of Music by Stetson University, Florida, USA (May 1992)

Christopher Brown (1967) reports on some of his recent performances and commissions. In March 1992 **Rachel Beckles Willson** (1989) gave the first performance of *Studies for Piano* in Glasgow. In May 1992 the Lindsay String Quartet (leader **Peter Cropper** 1967) commissioned and performed his *Fanfare for Sir Michael Tippett*, a two-minute 'pièce d'occasion' based on music by Tippett and Purcell. This preceded the world premiere of Tippett's Fifth Quartet at the Sheffield Chamber Music Festival. In July 1992 *Benedicite Omnes Angeli*, commissioned for and performed by this year's Eton Choral Course, was subsequently broadcast on BBC Radio Three. On November 14th *The Ship of Fools* (variations for cello and piano) received its first performance by Joanna Barrett and **Michael Dussek** (1980) in Norwich, and was recorded for Radio 3 on November 20th. On November 21st his *Christmas Cantata*, commissioned by the Dorking Choral Society to celebrate its 70th anniversary, was given its first performance in Dorking conducted by **Philip White** (1979) with **Julie Kennard** as soprano soloist. Also in November a CD of four major works was released - *Seascape, Images, Lauds and Elegy*, performed by the British Chamber Choir and Brass Unlimited, conducted by **David Lawrence** (1991) with **Andrew Hammond** (1991) as bass soloist. 1993 brings Christopher's 50th birthday - any takers for performances!??

Composer **Ruth Byrchmore** (1991) is now into her second year as composer-in-residence at Wells Cathedral School (with support from the RVW Trust). She has also recently started to teach at the Academy. This year has seen more than 50 performances of *Ambrose The Green Hippo* given by the London Mozart Players, and in June, her 10-piece brass piece, *A Whim and A Pray'r*, marked a Purcell Room debut for Ruth.

Siena was the setting for the Third Annual IASJ meetings in July 1992. **Graham Collier**, Director of Jazz Studies, reports that the three students who attended (**Chris Garrick**, violin, **Nick Goetzee**, guitar and **Dan Foster**, sax) were well to the fore amongst the other students. A tune by Nick was chosen as one of the best three and appeared in a forthcoming issue of the IASJ Newsletter. Graham's involvement was mainly as a board member and, in the absence of the Chairman, he made the welcoming speech to the Mayor and others involved in the meeting. Next year's meeting will be held in Graz, Austria, and Graham has been commissioned (as one of five composers) to write a piece for the Graz Musikhochschule Big Band with two of the Academy's students as soloists to mark this event, which will occur in Graz's Month of Culture.



Diana Cummings

Violinist **Diana Cummings** (1961) began her teaching career at the Academy in 1982, when she was invited by her former teacher **David Martin** to take his class during what transpired to be his final illness. She was subsequently appointed as a member of staff.

Her musical activities and interests are wide-ranging; she appears as soloist - she gave the first performances in Finland of the Violin Concerto by Peter Maxwell Davies; she is leader of both the Cummings String Trio and the English String Quartet - the violist in both these ensembles is her husband **Luciano Iorio** (1967), who was a former RAM student of **Gwynne Edwards** (1930) and who has just been appointed to the staff of the Junior Academy. She leads and guest-leads many chamber and symphony orchestras both in London and in the regions, and is a frequent visitor to the Royal Liverpool Philharmonic Orchestra. The English String Quartet has made many recordings, one of which (Mendelssohn Op 44) received the Music Retailers Association Award for Excellence. The Quartet has recently given two concerts at La Fenice in Venice, entirely of English music - Elgar, Bridge, Walton, Bax, Vaughan Williams and Britten. These concerts were followed by a tour of Switzerland. The Cummings String Trio will soon be appearing at the Purcell Room in a programme of works by Beethoven and Mozart, as well as the first performance of a trio by Graham Williams.

Performances of compositions by **Melanie R. Daiken** (1966) include the revised version of *Sonata for Viola and Piano*, performed by **Martin Outram** (1983) at the International Viola Congress at Harlow during the Viola Festival (see page 4) in February 1993, and there will be a performance of the song cycle *Les Petits Justes* at the RAM British Composers' Festival in March 1993.

Student conductor **Peter Gilbert-Dyson** has won the Havant Symphony Orchestra Competition and was runner-up in the British Reserve Insurance Conducting Competition. Peter's Belmont Ensemble had their recent *Christmas by Candlelight* Concert broadcast from St Martin-in-the-Fields on Classic FM on Christmas Day.

Paul Esswood has been awarded the prestigious German Handel Prize 1992 by the Neue Deutsche Handel-Gesellschaft on behalf of the European Baroque Academy. The prize was presented to him in Bonn by the President of the Society in recognition of his significant contribution to the world-wide advancement of Handel's vocal writing in the opera, oratorio and concert repertoire.

Mike Garrick writes: 'The old year came to a rousing close with the Jazz Academy's Second Christmas Jazz Piano Event (28-30 December), some 40 pianists of all stylistic persuasions shared enthusiasm and study with tutors Robin Aspland, Django Bates, Charles Brereton, Jason Rebello, Paul Moylan, Keith Nichols and Michael Garrick. Michael Garrick records a new suite *The Civil List* for BBC Radio 3 on March 7th at Berkhamsted Civic Centre, with his 16-piece big band, and hopes to visit the Havana Jazz Festival in February - at his own expense - to research at first hand the unique and dynamic musical ambience erupting there.' (See also back page)

Edward Gregson's (1967) anthem *Make a Joyful Noise* (1988) for choir, brass, percussion and organ was released on CD in October by Koch International on an album entitled *Essentially Christmas*, along with music by Bliss, Vaughan Williams, Grainger and Rutter. Edward's *Tuba Concerto* (1976) was performed by Kevin Norbury (BBC Young Musician finalist) with the Hallé Orchestra conducted by Owain Arwel Hughes in October. This piece was also performed by the Royal Academy Wind Ensemble (**Robin Haggart**, tuba) in one of the first concerts in the refurbished Duke's Hall at the end of October. *Of Men and Mountains* (1990), a large-

scale work for brass band was used as the test-piece for the Swiss Brass Band championships held in Montreux in November. Edward Gregson was invited to adjudicate and performed his own *Concertante for Piano and Brass Band* (1966), written while he was a student at the RAM, at the evening Gala Concert.

Anthony Hose has been conducting performances of *Lucia di Lammermoor* for the Icelandic Opera in Reykjavik and also performances of *The Magic Flute* for the Gothenburg Opera in Sweden.

Nick Ingman, Director of Commercial and Media Music, is currently working on the score for the new British film *Splitting Heirs* starring John Cleese and Eric Idle. Meanwhile, Nick has arranged a produced a single just released, by Roger Whittaker and featuring the African Childrens' Choir, a choir selected from children saved from certain death in and around Mogadishu, for the Somalian Relief Fund.

Director of the Academy's Conducting Course, **Colin Metters**, conducted a series of concerts with the Orquesta de Sevilla in November. He reports that **Paul Murphy** (1988) is now staff conductor to the Birmingham Royal Ballet, and will tour with them to Japan in 1993; **Julian Bigg** (1986) has conducted the BBC Concert Orchestra; and **Mark Shanahan** (1985) conducted at English National Opera.

Geoffrey Mitchell left the BBC in June in the course of Radio Three's reorganisation of the BBC Singers' management. Since then he has been busy conducting several concerts, including *Elijah* in St Alban's Abbey. Future plans include more conducting, and recording with the Geoffrey Mitchell Choir in January 1993. This new-found freedom has also allowed his election as chairman of the National Federation of Cathedral and Choristers' Associations, which post will involve a great deal of travelling and - unfortunately! - speaking! Meanwhile, ambitious plans are afoot for the Chamber Choir's concerts in the New Year.

Following his visit to the Madrid Conservatoire to do a Chamber Music Course, **Clarence Myerscough** (1953) was invited by the Matisse School of Music in El Escorial to give a masterclass. In the summer he gave recitals in Spain and took part in an International Summer Music course in El Escorial. This Summer School is scheduled to take place again in July 1993 and is for string players and pianists, with plans for **Siegmund Nissel** to take charge of the Chamber Music. El Escorial is near Madrid, with a famous monastery built in the 16th century by Philip II. Clarence visited Malaysia and Brunei this year on an extensive recital tour, coaching and teaching as he went along. He also met and worked with his former RAM pupil **Yap Ling** (1990). Ling is one of the leading musicians in Sarawak. He has already formed a small string orchestra in Sibu, which he conducts. Ling also gives recitals and teaches. He proved his versatility by tuning the piano before one of Clarence's concerts. In November Clarence played the Double Bach concerto with daughter **Nadia** (1987) in Canterbury Cathedral, and then visited the north of England to play the Mozart Sinfonia Concertante with his brother **Henry** (1954). Clarence will be giving recitals in the USA with former RAM alumnus **Nigel Coxe** (1952) in spring 1993.

Romanian-born Swiss-based conducting student **Nicolae Moldoveanu** conducted a programme of works by Liszt and Schumann with the orchestra of the Zurich Musikhochschule in November. He received excellent reviews in the London press for his preparation of the Philharmonia Chorus when The Philharmonia Orchestra and Chorus did a performance of Mahler's Second Symphony at the Royal Festival Hall in June, conducted

by Giuseppe Sinopoli. After he made his debut with the Dresden Staatskapelle in September, he was invited to conduct the Tonhalle Orchestra Zurich, the Winthertur Stadt Orchestra as well as the Vienna Chamber Orchestra. In London he has devised a series of concerts at the French Institute which will involve an orchestra largely composed of students from the Academy.

The Regent Brass Quintet (**Richard Fomison** and **Andrew Dunn** (trumpets), **Richard Wainwright** (horn), **Philip Dale** (trombone) and **Robin Haggart** (tuba) have performed over the past few months at venues including the Barbican foyer, Clacton Town Hall (to an audience of over 600), and for the Shakespeare Globe Theatre project. Last summer they appeared at the Schleswig-Holstein Festival in Germany and on German television. You can hear them in London in January at St Martin-in-the-Fields and also on Classic FM *Platform Live* at 11pm on 27th January.

Student bass player **Jon Noyce** has performed on a new dance single due to be released in December, with Joey Negro. The recording has been released on the Centre Stage label, a subsidiary of Sony.

In 'On The Threshold', a programme on BBC Radio Wales, six of Wales's brightest young musicians have been interviewed, among them student cellist **Judith Rees**. Part of the interview was repeated on BBC Radio 4's *Pick of the Week* programme.

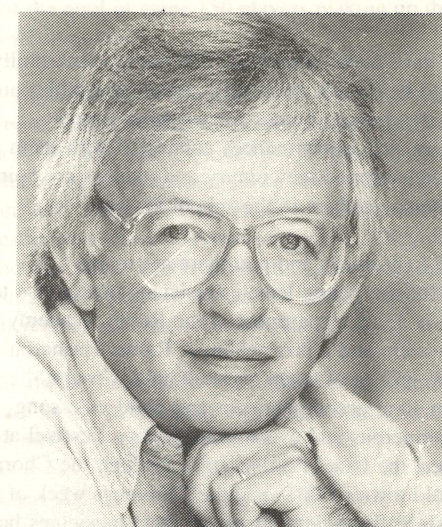
Roger Steptoe's (1977) work *Life's Unquiet Dream* for baritone solo, chorus and orchestra was premiered in the Fishguard Festival on 22nd July 1992. Commissioned with support from the Welsh Arts Council, the work takes its title from Shelley's *Hymn to Intellectual Beauty*, which forms the basis of the text. Shelley's bicentenary was celebrated this year. The first London performance of Roger's *Cello Concerto*, written in 1991, was performed by the New London Orchestra and cellist Alexander Baillie in December, under the baton of Ronald Corp.

Nicholas Walker (1978) is now teaching keyboard skills at the Royal Academy in addition to his increasingly busy playing career. Forthcoming London concerts include Tchaikovsky's Piano Concerto No 1 at the Royal Albert Hall on 29th December and a performance of Rachmaninov's *Rhapsody on a Theme of Paganini* with the London Festival Orchestra at the Queen Elizabeth Hall on 29th March as part of their Birthday Honours series.

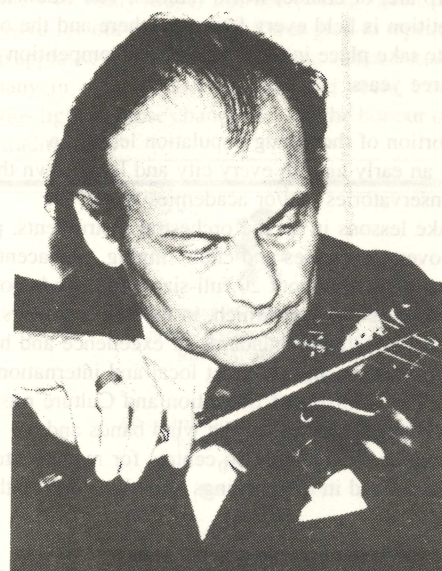
Mark Wildman (1978), the Academy's Head of Vocal Studies, this past summer was the bass soloist in performances of Janacek's *Glagolitic Mass* and Elgar's *Dream of Gerontius*, both with the Royal Liverpool Philharmonic Orchestra and as part of the Three Choirs Festival held in Gloucester in 1992. In August he directed the Art of Solo Singing Course at the Hereford Summer School. **Julie Kennard**, a new professor of singing at the RAM, was a fellow tutor at the School. **Marjorie Thomas** gave a hugely successful masterclass, in which a number of RAM students benefited from her tuition. Mark reports that the new joint vocal faculty with the Royal College of Music (now called the London Royal Schools' Vocal Faculty) got off to a flying start in September. **Valerie Masterson** and **Julie Kennard** were welcomed as two new professors to the faculty, and **Mary Hammond** was appointed Professor of Musical Theatre Studies. **James Lockhart**, assisted by a distinguished team of coaches, is leading the Opera Course. Students are benefiting from a considerable enhancement of their curriculum, which involves three newly structured courses - a Concert Course, for those wishing to pursue a career on the concert platform; Musical Theatre for those who wish to go into this area of singing, and the Opera Course.



Nicholas Walker
(Photo: Daniel Feni)



Edward Gregson



Clarence Myerscough

MUSIC IN ISRAEL 1992-STYLE

Pamela Jones (1957) is the founder of the percussion department at the Rubin Academy in Jerusalem and works with the Jerusalem Symphony Orchestra. She is also the founder of the Kalimba Percussion Ensemble and has premiered many contemporary works for percussion. She was a faculty member of the Harvard University Summer Dance Center (USA) from 1977-89. She is currently spending a few months in Australia.

Musical activities in Israel are as varied as the countries from which its immigrants have come. There are four full-time symphony orchestras based in Tel Aviv, Jerusalem, Rishon Le Zion and Haifa; four full-time chamber orchestras in Tel Aviv, Beersheba, Rehovot and Herzliya; several large choirs and chamber choirs; an opera company which has achieved very high standards in only six years of operation and numerous new ensembles and orchestras formed in the past two years to employ the amazing number of immigrant musicians from Russia who have arrived here and continue to do so in their thousands. It is a formidable task for such a small country but hundreds have already found employment within the existing framework.

Several ideas have been mooted and are being successfully implemented to help such musicians. Small ensembles are being invited into private homes for weekend concerts, seminars and musical performances connected with them are arranged at hotels around the country and pianists are being retrained as music teachers in the school system.

In the field of light music and pop there are many opportunities for the young Israeli musicians to exercise their talents. There is a jazz department at the Rubin Academy of Music in Jerusalem and a jazz school at Ramat Hasharon near Tel Aviv. Pop groups of every style abound. Groups specialising in song accompaniment and children's song festivals are numerous and every year the Jazz Festival at Eilat on the Red Sea, the Israel Festival in Jerusalem, the Choral Week in the old town of Jaffa and the Christmas week of liturgical music in Jerusalem attract the best musicians both local and foreign. The two International competitions for piano and harp are, of course, world famous. The Rubinstein Piano Competition is held every four years here and the next one is about to take place in April; the Harp Competition is held every three years.

A large proportion of the young population learns an instrument at an early age. In every city and large town there are music conservatories and/or academies where the youngsters take lessons in all the orchestral instruments, piano, music and movement classes and choir singing. Adjacent to these activities there are about 20 full-size wind bands both for adults and school age players which, in the last few years, have achieved international standards of excellence and have received many honours and prizes at local and international competitions. The Ministry of Education and Culture provides some of the financial support for the wind bands and community centres, which are also centres for musical study after school hours and in the evenings as well as during the day.

The two full-time music academies in Tel Aviv and Jerusalem are also supported by the government, but in order to make up

the financial deficits, 'Friends Of' various institutions have been formed of late in the United States and Europe. The music academies give a four-year course leading to the BMus degree, an artist's diploma after a further year of study and an MMus degree in Musicology at the Hebrew University.

The Israeli Army also provides a stage for musical activities. Each area of the country has its own army entertainment and instrumental ensembles who spend their army service travelling from base to base entertaining the young (and not-so-young) soldiers. Many of our top singers, actors and musicians received their first professional experience in these troupes. The latest electronic devices are available in Israel and are eagerly lapped up by pop groups and contemporary composers alike. Many Israeli composers write in the latest electronic styles and their names appear regularly on the programmes of the ISCM (International Society for Contemporary Music).

Mention must be made of the Jerusalem Music Centre which was built to provide the best possible conditions for recording and conducting masterclasses by visiting artists. Over the years a great number of very famous musicians have attended the centre. Names that come to mind are Casals, Bachauer, Stern, Ashkenazy, Rubinstein, Maureen Forrester and many more. The recording facilities are of the very best and Decca and Deutsche Grammophon are companies who come here to use them and record CDs and other high standard digital recordings.

There are many fine concert halls in the cities and towns of Israel, and also on a few kibbutzim (communal settlements). There are subscription concert series in all of them. At the Roman Amphitheatres of Caesarea and Beit Shean quite a few, special musical and dance events take place in the summer months, usually in the framework of the aforementioned festivals. There is also a large, open area below the Old City walls in Jerusalem which hosts large productions suitable for the outdoors, such as opera and folklore performances.

I will close this article with a description of a musical events which I think is typically Israeli. Every Easter (Passover-time here), when the Galilee is looking its spring-like best, a four-day mini-festival occurs called Music and Nature. A different area of the Galilee is chosen each year to host ensembles of differing musical styles who play among natural, rural surroundings to audiences who arrive by car and on foot, combining nature walks and trips with a concert at the end of them.

Come and see for yourselves; I shall be happy to meet you and show you around.

In the Great Tradition

Conductor **Adrian Brown**'s (1972) trip to Russia with the Stoneleigh Youth Orchestra provided an insight into a wonderful tradition.

In July 1991 I had the good fortune to travel to the then-Leningrad, via a hair-raising trip through Moscow and Aeroflot, with a view to preparing a tour for Stoneleigh Youth Orchestra. One of our concert venues was at the School of Art and Music and its director an ebullient man by the name of Alexander Serdyuk. His office boasted many connections with England, signed letters from Mrs Thatcher and John Major, and Twining's tea bags, a beverage I was sorely in need of by the time I met him. Alexander promised us good, well-organised concerts and he most certainly delivered. Not every youth orchestra has the use of the leading city orchestra's timpani. When I had conducted my final *presumptions* for the Leningrad concert of Shostakovich's Fifth, Alexander casually mentioned that he would see if he could engage me for the Philharmonic Concerts, with himself as organist, in the Poulenc Concerto. That August, as it turned out, four days before the coup, it seemed a vague promise so often heard from other sources in the past.

A few days before Christmas, to my amazement, a letter arrived, registered and covered with stamps, inviting me to conduct the Philharmonic Symphony in the Philharmonic, or Shostakovich, Hall. The date was my choice and the programme was to include the Poulenc. The rest was up to me. I wanted Elgar's First, but we later settled, with many communication difficulties, on the Franck Symphony and the Italian Caprice of Tchaikovsky. Whilst I could telephone Alexander, faxes were never answered, at least not until six weeks before the agreed date in early October, when the official invitation mentioned two performances and a week's commitment, including four rehearsals.

The first concert was for subscribers, the second the general public, and both incidentally had only a few empty seats in what turned out to be poor weather. The fax had been vague about a fee but, in spite of inflation that had seen the rouble rise from 800 to 3000 for both concerts, it seemed to be five pounds for me! I was eventually paid in many notes, and I felt obliged to spend them on gifts, there being less to buy than 18 months previously.

I loathe flying, and I was grateful to land in St Petersburg on a mild evening, and was met with great warmth by Alexander. We drove in his old but shining car to the other side of the city and, ensconced in his two-room flat (he possessed a dacha, a hundred miles away), he announced he would be an hour garaging his car! His wife, Tamara, born in the siege, and daughter, Lena, a singer at the Conservatoire, with little English, looked after me.

Much food appeared during the week - salad in sour cream, meat wrapped in pasta and liver, onions and cream for breakfast. The price of bread rose from 6 roubles to 20 whilst I was there. We travelled by train and underground and it was crowded all the time. Then began the magical five days working and belonging to this musical establishment, a home for decades to one of the great orchestras of the world. The Hall is set on the corner of Pushkin Square, and has a warren of corridors and delightful old ladies looking after keys and facilities.

The conductor's rooms were baroque, mirrors displaying any maestro's vanity, a samovar boiling refreshing tea for pre-concert nerves and served on silver by a dear soul who had done the same for Mravinsky. That was the essence, the tradition. The hall itself is lined with columns and glittering chandeliers wink the reflection still of the history, the premieres of so much Shostakovich, including the Seventh in the War; and of course, Tchaikovsky himself. Red, sweeping curtains rise for your entrance, the chairs of the orchestra in red and white matching those in the slightly raked auditorium.

The rehearsal regime showed, for me, the system at its most uneconomic. We had one rehearsal a day that stretched from, say 2.30 to 6.30, with two intervals, one of 30 minutes. I had different strings and leader for the Poulenc, who seemed happy to wait, all part of the pool of some 150 players making up the two possible orchestras on site.

I was not allocated a translator at rehearsals and a little German and more Italian became a blessing, though many understood my English, so they said. This still became a strain, though good for the challenge of conducting more with gesture and less with the mouth! My "study" of Russian letters and numbers paid off. The orchestra were warm and very responsive. They play "seriously" behind the beat, which made the give and take in Franck's phrasing a problem, but one had to soldier on, as one had done in the increasing amount of snow outside.

I shall always remember their sound in the Franck, light strings, delicate horns, and particularly well-tuned, blended woodwind, which made the often-heard organ scoring of the Franck this time a joy. It was hard to move them out of the traditions of the Tchaikovsky, but a compromise on much with their deep knowledge was good for me to learn, and I hope a different approach interesting for them. The sound is unique, approaching the West in many ways, but not having that Central Moscow excessive-for-our-ears vibrato. I was glad to repeat the concert to warm applause and, at times, cheering, and as I stood there, where so many in over a hundred years had been, I reflected in the glorious light of those chandeliers on the honour of being part of that tradition.



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Printed by Baker Bond Printing and Publishing Ltd. 183 High Street, Brownhills, Walsall WS8 6HW

Why don't you get a proper job?

This is a moment I relish:
You arrive at a crumbling retreat
Complete with its ivy-towered turrets
And echoes of once-marching feet -

The drawbridge might even be working
(the moat is still full to the brim)
And the blue British rain still a belting down
Through thick and through thinner - and thin.

You hop out at a vast oaken doorway
Which has shadowed the tall and the great
And pummel a poor rusty doorbell
Then prepare for a six-minute wait.

Emerges a pallid old jobsworth
Man and boy sixty year he hath been
'Just walk this way if you would, sir'.
Your eyes meet a rivetting scene.

Priceless antiques all a-clutter
Wallpaper thick and aloof
With a carpet to match and to top it
A forty-watt bulb in the roof.

Oak carvings, fine brasswork and dustsheets
But where are we going to play?
On wind the corridors, stairways and staterooms,
Huge tapestries now turning grey;

At last. 'Is there something you need?'
Prays our guide with a clasp of his hands
'Some tea?' we enthuse politely
'And you don't have two music stands?'

The piano is noble but ancient,
Tuned this morning but stiff with the damp
We unload, get warmed up, fix an order
And find there's no plug for the amp.

We change in M'lady's last bedroom
Tea is served at the pull of a wire;
White napkins, the best, with the family crest:
They even turn on the gas fire.



Mike Garrick

A knock at the door. In comes another:
The parochial Arts Person appears
Bustling, purposeful, knowing.
'They're not really *jazz* fans', she fears.

'You'll play something they know? O splendid!
And of course I know you're not *loud*.
Time for a drink before starting?
I think we've got quite a good crowd.'

She's right. The bar's buzzing with locals
Then up looms a vaguely alien face:
'Remember the Bull's Head at Binley?
What d'you make of this place?'

In we go. The standard lamp softens the darkness
The folding chairs' creak is but slight
We strike up - the acoustic is marvellous:
Ahead of us stretches the night.

Something old, something new, then some laughter
The rainstorm has vapoured away
And then, sure as fate in the interval -
'What **DO** you do during the day?'

Then back to a warm, well-oiled welcome
We can hardly do anything wrong
Confidence mounts, every last quaver counts:
We almost end up with a song.

For they like it, they're beaming, they love you
You can hear the black parapets ring:
Yes, tonight you swung like the clappers;
And tomorrow? It won't mean a thing.

Michael Garrick,
from *An English Man in the Jazz World* (CD)
by the Mike Garrick Trio

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